



THE SAN FRANCISCO BAY

Feb. 14–20, 2001 • Vol. 35, No. 20 • FREE



The Best of the Bay

POWER STRUGGLE

The untold story: how we really got into this mess
— and how we can get out of it

- The coming war over the grid [p.14]
- The environmentalists who sold out the consumers [p.17]
- A new energy policy for California [p.22]
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This week: The CIA's tricks are for kids, in Martin A. Lee's Reality Bites. Plus, Steve Robles on ecstasy



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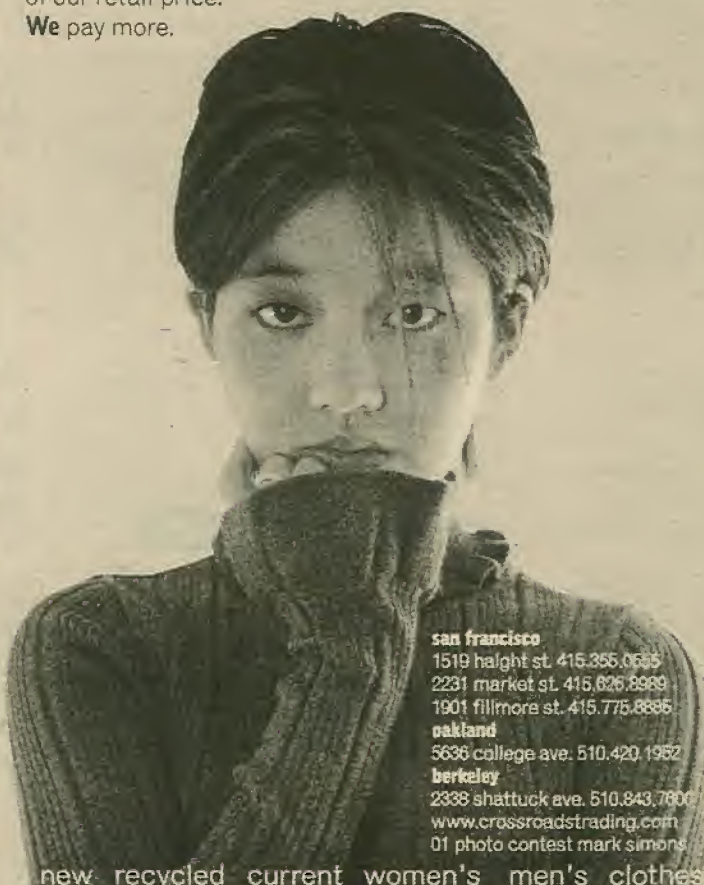


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in this issue

The *San Francisco Chronicle* finally got around to doing a public power story Feb. 11, weeks after most other major media outlets in the state had done it — and not surprisingly, the story was weak and misleading. It read as if some editor, embarrassed that the *Chron* has blown this story, had twisted the arm of reporter Charles Burress and forced him to squeeze out an article in excruciating pain, with almost every paragraph containing an excuse as to why public power is a bad idea.

The article ran the day after 400 people packed the San Francisco Women's Building for a raucous, high-energy teach-in and rally for public power — an event that got no mention in the *Chron*.

And it appeared the same day that the Board of Supervisors, in a historic vote, sided with the people and took on Pacific Gas and Electric Co., voting to put the municipal utility district measure on the November ballot.

I've been writing about PG&E and public power now for almost 20 years, and finally the issue is where it ought to be: on the top of the political agenda.

Sups. Tom Ammiano and Matt Gonzalez did an outstanding job of

leading the charge at the board. Gonzalez, always the trial lawyer, sparred politely but forcefully with deputy city attorney Buck Delventhal, laying the groundwork for his case that the measure ought to go before the voters and adopting a strategy to defuse future legal problems. Ammiano, as usual, cut through the details and technicalities and reminded people what this was really about: the right of the people to vote to replace PG&E with a publicly owned utility system.

Every supervisor who defied PG&E deserves enormous credit. Ammiano, Gonzalez, and Sups. Chris Daly, Mark Leno, Sophie Maxwell, Jake McGoldrick, Aaron Peskin, Gerardo Sandoval, and Leland Yee demonstrated that they're everything the supporters of district elections hoped the new supes would be: independent advocates for the interests of the people who elected them.

Sups. Tony Hall and Gavin Newsom, who hid behind the usual lame platitudes, will go down on record as the two board members who couldn't stand up to PG&E.

On to November.

Tim Redmond
tredmond@sfbg.com

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Bookmarks

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CIA's tricks are for kids

Web site tells children: don't take drugs. Martin A. Lee's *Reality Bites*, every Monday. sfbg.com/reality

Bitter pill

Steve Robles reports from the State of Ecstasy conference. sfbg.com/SFLife/35/20/ecstasy.html

Power struggle

Our coverage dating back to 1969, plus links to resources. sfbg.com/News/pgande

Cut rate

The Democrats have themselves to blame for Greenspan's boost to tax cuts. Read Ralph Nader's *In the Public Interest*, every Monday. sfbg.com/nader

It's about time

Coverage of AIDS in poor countries improves. Read Norman Solomon's *MediaBeat*, online every Friday. sfbg.com/MediaBeat

Rich pardon

Marc Rich was a union buster too. *Focus on the Corporation*. sfbg.com/focus

TV picks

Bob Marley: *Rebel Music*, on KQED, channel 9, Wed/14, 10:30 p.m. sfbg.com/media/tv

Got milk?

Anthoni Patel watches Doris Wishman's *Deadly Weapons*, in *VHS Nation*. sfbg.com/AandE/vhs

Loaded

Looseleaf, new short fiction every Thursday by Dan Leone. sfbg.com/looseleaf

Saint Valerie

She of the rapier wit and revolutionary ideals. Libby S. Pease's *Not About Makeup*. sfbg.com/makeup

Well equipped

Cheap bondage gear is not worth the risk. Mistress Marisha's *BDSM Q&A*, *The Truth Hurts*. sfbg.com/truth

Under the influence

A little drugs never hurt. A new, uncut asc by Andrea Nemerson posts at noon every Friday. www.sfbg.com/asc

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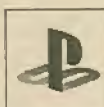
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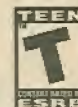


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The Restoration Advisory Board (RAB) was established by the Navy to provide a forum to discuss the ongoing environmental investigation and cleanup program underway on Treasure Island. The RAB is composed of members of the local community as well as representatives of the Navy, the U.S. and California Environmental Protection Agencies, the City of San Francisco and other public agencies. This structuring of the RAB brings together community members who reflect varied interests within the local community and fosters the exchange of information, concerns, issues and ideas between community members and representatives of the Navy, City and regulatory agencies. Members of the RAB may be asked to review and comment on information regarding base cleanup activities, including technical documents. The RAB is not a decision making body but its views and input influence the environmental decision making process.

The Navy invites you to attend an Open House from 5:00 p.m. to 7:00 p.m., February 20, 2001, at the Casa de la Vista Building on Treasure Island. Drop by anytime during the announced hours to learn more about the environmental cleanup activities on Treasure Island and meet members of the RAB.

The Navy encourages you to consider joining the Treasure Island RAB. Applications for membership are now being accepted. As a community member, there is no requirement for special skills or qualifications, other than an interest in participating in the environmental cleanup. To learn more about the Treasure Island RAB, you may attend the next RAB meeting, held the third Tuesday of each month at 7:00 p.m., at the Casa de la Vista Building on Treasure Island. You may also obtain further information or a RAB application by contacting the Navy's representative:

Mr. Steve Edde
Naval Station Treasure Island
410 Palm Avenue
San Francisco, CA 94130-0410
510-749-5952

letters to the editor

Where's the sun?

Last month's rolling blackout rolled through my national environmental policy class. Thrown into darkness, I heard gasps, laughter, and cries of "Yes!" The timing was perfect because, in this class, we talk about current environmental policy issues, and the energy crisis never fails to come up.

Looking over my shoulder, through the darkened classroom to the small window in the back, I discovered that famous California sunshine raining down outside and bouncing, wasted, off sidewalks, car roofs, and buildings. Our failure to harness this abundant energy source makes me want to cry. Why is so little attention given, here in sunny California, to answering the current energy crisis with increased usage of solar power?

Over the years, this state has been a leading innovator in environmental policy-making, boasting some of the best air and water quality standards in the nation. I see the current energy crisis as further encouragement for California to continue along this innovative path. Our place in the sun literally leaves us well equipped to do so.

The nation is watching to see how we solve this problem. This is the perfect time for California to pioneer the nation's first, expansive, solar-power program.

Delana Thompson
Santa Cruz

exempt from the recently ordered rate increases. The Public Utilities Commission specifically exempted low-income Pacific Gas and Electric customers — those that qualify for the California Alternative Rates for Energy program — from this rate increase.

If you are low income, CARE provides a 15 percent discount on what your bill was before the increase and exempts you from paying the 9 percent surcharge ordered by the commission.

The CARE-eligibility guidelines are as follows:

One- to two-person household: income must be under \$18,200 a year

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Each additional person: add \$4,300

PG&E customers who think they might qualify can call 1-800-278-5472 or 1-800-660-6789 (Spanish).

Chris Witteman
Greenlining Institute
San Francisco

PG&E's baloney

Pacific Gas and Electric says that it will run out of cash within weeks. All I have to say is, baloney! PG&E has been taking advantage of San Francisco for the last 85 years! And with the money that they have taken from us, they have bought up power plants, companies, and land all over the nation, diversifying into who-knows-how-many different profit-making ad-

ventures. I say let them file bankruptcy ... the city and the state will receive electricity anyway, and in the meantime, PG&E will be audited at long last!

We San Franciscans own our own electricity. Through an absolutely ridiculous instrument called a franchisee agreement, the forefathers of this great city gave our electricity away for peanuts to PG&E, as the middleman, in contravention of the 1913 Raker Act.

As president of the Board of Supervisors I attempted to change this and was blocked by, of all departments, the City Attorney's Office!

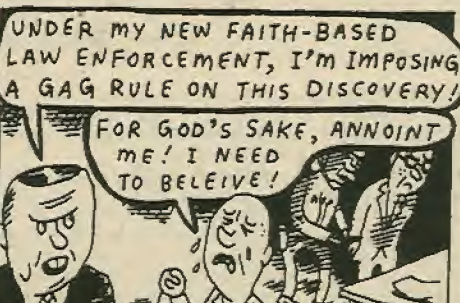
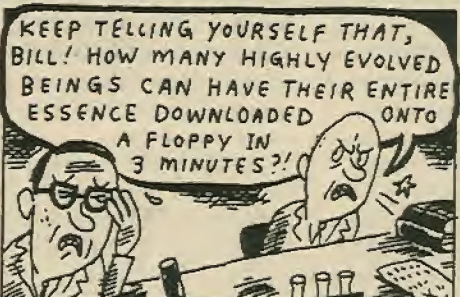
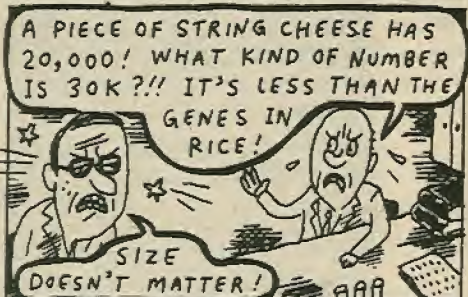
In November 2001 there will finally be a municipal utility district (MUD — better known as public power) on the ballot. After 24,000-plus San Franciscans signed a petition to go to the ballot, the newly elected Board of Supervisors will put it on the ballot, at long last! Some of us have worked 10 years for this, others 50 years. It seems like a dream come true at last. The threat that PG&E will run out of cash will be irrelevant as well as untrue ... and the San Francisco Gas and Electric Company will once again "be there" for the city and her citizens.

The rest of the state should take heed, as Los Angeles, Santa Clara, Sacramento, and many other cities, towns, and hamlets in the state already have, that public power is the answer. Citizens of a state or city should never be dependent on a private company, especially one that has to answer to stockholders, when it comes to a necessity like gas and electricity.

Angela Alioto
San Francisco

TROUBLETOWN

BY LLOYD DANGLE



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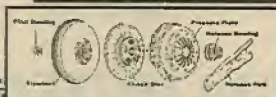
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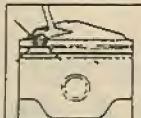
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MUD on the ballot

Supervisors' historic move puts fate of public power in hands of the voters

By Savannah Blackwell and Rachel Brahinsky

San Francisco took a major step toward having local, publicly run power when the Board of Supervisors voted Feb. 12 to put the municipal utility district initiative on the November ballot.

The meeting marked a sea change in attitude toward public power by the city's legislators.

If approved by a majority of voters, the MUD would be run by an elected board of directors, independent from city hall. The agency would have the authority to go into the electricity business, empowered to provide the low rates and local control that 2,009 pub-

lic power communities nationwide already enjoy (see "The Case for Public Power," page 20).

In an expression of overwhelming support for the right of the public to petition the government, nine supervisors voted for the measure. Opposing it were Sups. Tony Hall and Gavin Newsom, both of whom said in the meeting that they preferred an alternative put forward by the City Attorney's Office: amending the City Charter to create a public power authority. The two supervisors said the board was rushing the issue.

Last week the city attorney advised the board that the county's Local

Agency Formation Commission had not completed the necessary review process (see "Sneak Attack," 2/7/01). To circumvent legal challenge, the board sent a "ghost" version of the measure back to LAFCO for further discussion.

Sup. Gerardo Sandoval — who along with Hall and Newsom said he had concerns about how the ward boundaries map for the proposed agency was drawn — said that the issue had not received enough public hearings and asked that the vote be delayed.

"We've had a lot of public comment on this. People have wanted this for a long time," board president Tom

Ammiano said at the meeting. "Perhaps you haven't sought the information out. Perhaps you didn't see what was right in front of you. But I think the time (to vote) is now."

Given the urgency of the state's energy problems, LAFCO chair Neil Eisenberg said the fastest route to public power would be to convince the city attorney to enforce the 1913 Raker Act, the federal law that allowed San Francisco to build the Hetch Hetchy hydroelectric dam in Yosemite National Park — with the understanding that the city would go into the business of supplying cheap power to residents.

But because of Pacific Gas and Electric Company's tight grip on city politics, that never happened. The supervisors' open debate on the matter distinguished the new group from its predecessors, many of whom were appointed by PG&E-friendly mayor Willie Brown.

See "MUD," page 12

Shrinking psych programs

Budget woes force St. Mary's to leave mental health patients in the cold

By Tali Woodward

St. Mary's Medical Center is one of the last places where mentally ill patients without private insurance can turn for help. Now the hospital is shutting down psychiatric programs that serve more than 150 people — and San Francisco officials are concerned that the move will overwhelm city services.

Spokespeople for Catholic Healthcare West, which runs St. Mary's and three other area hospitals, say the closures are financially necessary.

"The rates we are getting from the city and county and from private insurers don't cover costs" for the psych programs, said CHW regional director of business initiatives Steffani Kizziar.

During the first half of this fiscal year, those programs ran up a debt of \$3.5 million, she said.

Psychiatric services have been closing at a rapid clip — and without exception the closures have been blamed on funding shortfalls, particularly deep cuts in Medicare reimbursements paid by the federal government (see "The Budget Axe Falls on Mental Health Programs," 6/28/00).

St. Mary's Adult Partial Hospitalization Program, which serves up to 40 patients at a time, is set to close Feb. 23. Staffers were told Jan. 29.

"It's not a lot of time to do discharge planning," program co-coordinator Dr. Tom Bekeny told us. He added that other

mental health program closures have made placing patients almost impossible.

A year ago there were three similar programs in San Francisco. When the Mission District's St. Luke's Hospital closed its outpatient program in the Tenderloin last June, St. Mary's picked up half of the patients. But less than two weeks from now the Tenderloin's Bridge to Wellness Partial Hospitalization Program will be the only program of its kind — and all 80 of its slots are currently full.

"For the first time, we have a waiting list," program director Judy Curtis told us. "The whole situation with severely mentally ill patients is pretty dire."

"I can't function during the day, and I'm an educated 40-year-old — I'm just having a difficult time right now," one Adult Partial Hospitalization Program patient told the *Bay Guardian*. "Cutting all of these programs is absolutely a sin."

Dr. Bob Cabaj, who is the city's medical director for mental health, said, "It's going to strain the city."

But the cuts won't end there. On June 30 CHW plans to shut St. Mary's Outpatient Psychiatric Clinic, which provides individual and group therapy to 120 patients.

And according to some staffers, CHW has already closed the Medical Psychiatric Inpatient Program, the only program in the area designed for patients who require both medical and psychiatric treatment. Kizziar said St. Mary's will still attend to dual-diagnosed patients — but not in a separate unit.

The 15-person Inpatient Psychiatry Program might not be around for long either: Kizziar said that CHW is "evaluating the costs" of relocating the program because its current building on St. Mary's campus has been deemed seismically unsafe. Cabaj told us that inpatient beds at St. Mary's and St. Luke's have been the uninsured's only options outside of San Francisco General Hospital.

See "Psych," page 12

s.f. confidential
by gabriel roth

Sign of the times

Looks like Joe O'Donoghue no longer has the run of City Hall. —Last week, deputy sheriffs had to escort the Residential Builders Association chief out of a San Francisco Board of Supervisors committee hearing — shortly before three supervisors voted to put the brakes on O'Donoghue's beloved live-work lofts.

The construction industry bully had packed the supervisors' chambers with fired-up tradespeople — not realizing the meeting had been moved to another room across the hall. By the time he figured it out, the meeting room was filled to capacity. So O'Donoghue was asked to leave before Sups. Jake McGoldrick, Aaron Peskin, and Chris

Daly voted to send the six-month loft moratorium to the full board.

As O'Donoghue ranted, the deputies gently steered him toward the door. "Bye, Joe! See you later!" shouted gleeful neighborhood activists, whose calls for a loft ban had gone unheeded for four years.

(O'Donoghue should remember Jonathan Youtt and count himself lucky. Youtt is the arts activist who went a few seconds over his allotted time while speaking at a Planning Commission meeting last September. Deputies wrenched Youtt's arm behind his back and forced him to the ground. Maybe O'Donoghue's still getting special treatment after all.)

After O'Donoghue's ejection,

committee chair McGoldrick said the board would "take whatever action is necessary to ensure an orderly process."

Sup. Tom Ammiano, inspired by the current dog-control debate, had a suggestion: "Maybe we could recommend muzzles."

The people's turn

O'Donoghue's unceremonious ejection isn't the only sign that things have changed. The full board approved the live-work moratorium on Monday. At the same meeting, the municipal utility district measure — a first step toward a public power system — was cleared for the ballot. And the supervisors unanimously agreed to increase affordable housing fees collected from

commercial developers. "At this rate, San Francisco will be completely affordable in six months," said Building Inspection Commissioner Debra Walker outside the chambers. "Then all the rich people will have to leave town."

No comment

"Among alternative weeklies, the best journalism is done by the New Times chain."

— *New Times* employee Matt

Smith,

"KRONic Complaints,"

SF Weekly, Feb. 7. ❖

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com, or call the *Bay Guardian* tip line at (415) 487-2593.

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news on guard

MUD

From page 11

Advocates of the MUD, who have been fighting to wrest control of the utility system from PG&E for more than 30 years, celebrated this victory and began preparing for the ballot campaign to come.

"There's nothing I could say that would be able to express how important this vote is, and how important it is that San Francisco can get something back that it lost 80 years ago," Angela Alioto, attorney for the Coalition for Lower Utility Bills, told us.

For years Alioto, Ammiano and former supervisor Sue Bierman were the only elected officials in San Francisco brave enough to buck the considerable financial and political influence of PG&E and pursue the city's right to cheap public power.

Now even the two dissenters, Newsom and Hall, couched their opposition in positive remarks about public power.

"This could be the best choice," Newsom said. "However, I'm not of the opinion that it needs to happen today ... I'm not going to vote for [MUD] today, and it's with a heavy heart." ❖

P.S. In a first taste of the misinformation campaign likely to come, San Francisco *Chronicle* reporter Charles Burress wrote Feb. 12 that PG&E's electric grid in San Francisco is valued at \$1.2 billion — an inflated figure put out by PG&E to dissuade the public from buying the grid. Former deputy city controller John Madden used that number in 1982, when Proposition K, a public power measure, was on the ballot. Madden used the figure in his fiscal analysis of the measure, and PG&E has trumpeted the figure ever since, effectively killing support for a public takeover of the system.

But what the *Chron* didn't report is that Madden later admitted to the Bay Guardian that he did not do any independent research to come up with the figure. His estimate, he said, came straight from PG&E.

Psych

From page 11

"The services that they offer are proven," Board of Supervisors president Tom Ammiano said. "The city really needs to exercise as much muscle as possible."

Ammiano introduced a resolution Feb. 5, cosponsored by Sups. Sophie Maxwell and Matt Gonzalez, urging CHW not to close the Adult Partial Hospitalization Program and requesting a public hearing on the matter.

"We're concerned that the closure is going to precipitate a need for more acute care — like residential or locked facilities," said Dr. Lisa Cohn, another coordinator of the Adult Partial Hospitalization Program. "And we've seen in the past how with drastic mental health closures, people who should have been receiving psychiatric treatment have ended up on the streets or in jails." ❖

E-mail Tali Woodward at tali@sfbg.com.

alerts

by camille t. taiara

Act locally against globalization

Wednesday, Feb. 14, Responsibility for Ending Starvation Using Legislation, Trim-tabling and Support; Global Exchange; and United for a Fair Economy hold a training session on how to mount a successful legislative campaign. The training is followed by a discussion about the roles of advocacy and direct action in the movement for human-centered, environmentally sustainable alternatives to corporate globalization. 6:30-8:30 p.m., *New College of California media room, 741 Valencia, S.F. Free. (415) 558-9486, ext. 254.*

Free Burma

Wednesday, Feb. 14, put pressure on Unocal to divest from Burma at a Valentine's Day rally targeting Unocal board member and TransAmerica chair Frank C. Herreria. Unocal is the largest remaining U.S. investor in Burma, a country ruled by a totalitarian military regime. Noon-1 p.m., *Unocal office, 600 Market, S.F. (415) 503-0888.*

Education for social justice

Thursday, Feb. 15, teachers and parents of preschool through third grade children are invited to "That's Not Fair! Activism with Young Children," a workshop on emergent curriculum and antibias work to cultivate children's ability to stand up for themselves and others in the face of bias and unfairness. The session is one of a monthly "Education for Social Justice" series sponsored by La Peña Cultural Center. 7:30 p.m., *La Peña Cultural Center, 3105 Shattuck, Berk. \$3 donation. (510) 653-7882.*

Sacred lands

Saturday, Feb. 17, attend a screening of Christopher (Toby) McLeod's award-winning film *In Light of Reverence*, a 72-minute documentary on the struggles of three distinct Native American communities to protect landscapes of spiritual significance, including the Lakota at Devils Tower in Wyoming, the Hopi in the Four Corners area of the Southwest, and the Wintu at Mt. Shasta, Calif. A Q&A session follows the event, with the filmmakers and three people whose stories are told in the film. Proceeds benefit Earth Island Institute's Sacred Land Film Project. 7:30 p.m., *Palace of Fine Arts, 3301 Lyon, S.F. \$10. (650) 747-0012.*

'Ward Valley Victory Gathering'

Saturday, Feb. 17, join the Colorado River Native Nations Alliance and the Ward Valley Coalition in celebrating the three-year anniversary of the 113-day occupation that helped stop a nuclear waste dump from being built on lands of sacred significance for local Native Americans and above an aquifer feeding the Colorado River. Memorialize one of the most important environmental victories in U.S. history while warning President Bush and Gov. Gray Davis against reviving the project. Camping available as of Friday evening, but guests must come prepared with their own gear and food. No drugs, alcohol, or weapons allowed. Call for directions and ride

sharing information. Noon, *Ward Valley, 22 miles west of Needles, Water Rd. exit off I-40. Free. (415) 252-0822.*

Artists respond to AIDS

Sunday, Feb. 18, "AIDS: The Artist's Response" brings together artists whose work documents the cultural, social, political, and physical impact of HIV/AIDS. The event includes a photographic exhibit of works by Barbi Schreiber as well as an informal roundtable with Schreiber and Jaime Cortez, Duane Cramer, Nance LeMoins, and Joel Hoyer. 2-4 p.m., *GLBT Historical Society of Northern California, 973 Market, Suite 400, S.F. Free. (415) 777-5455.*

Japanese American internment remembrance

Sunday, Feb. 18, Asian ImprovArts and the Bay Area Remembrance Consortium present "Day of Remembrance 2001: The Spirit of Justice," a day of music, dance, and spoken word examining Japanese American internment during WWII and paying tribute to the struggle for redress. A candlelight procession through Japantown with community leaders follows, ending with a reception at the Japanese Cultural and Community Center. Opening ceremonies 3 p.m., *AMC Kabuki, 1881 Post, S.F. \$15 at the door, \$10 in advance; reception 5:30 p.m., Japanese Cultural and Community Center, 1840 Sutter, S.F. Free with admission to opening ceremony. 1-877-243-3774 (tickets), (415) 567-5505 (information).*

Energy crisis free-for-all

Tuesday, Feb. 20, representatives from the Utilities Reform Network, Pacific Gas and Electric, the City Attorney's Office, the Coalition for Lower Utility Bills, and LAFCO duke it out at "SF's Energy Crisis Response," a public forum sponsored by the Coalition for San Francisco Neighborhoods. 7:30 p.m., *Northern Police Station, 1125 Fillmore, S.F. (415) 386-4934.*

Capital versus people

Tuesday, Feb. 20-Wednesday, Feb. 21, La Raza Centro Legal lawyer Renee Saucedo speaks in San Francisco, and National Network for Immigrant and Refugee Rights executive director Cathi Tactaquin speaks in Oakland, about the effects of U.S. policies that encourage the unfettered movement of capital across international borders while restricting poor people from doing the same. *Tues/20, 6 p.m., Latino Hispanic Meeting Room, San Francisco Main Library, 100 Larkin, S.F. Free; Wed/21, noon, Forum Bldg., Laney College, 900 Fallon, Oakl. Free. (415) 558-9486, ext. 352. ❖*

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Energy wars and the FATE OF THE PLANET

Crisises are opportunities, platforms on which futures are built. This week's cover package gives you the real story behind the deregulation fiasco — and lays out fundamental ideas about where to go from here.

President George Bush is already using California's corporate-manufactured energy crisis as political cover for derailing fragile ecosystems and environmental regulations. Gov. Gray Davis is plowing a similar, if less brazen, freeway to hell, ordering up more polluting power plants, more dirty energy. That's their plan for the future: destructive energy generation and more private (corporate) power through bailouts and new industrial ventures.

That might keep your lights on for a while, but it's lights out for the future of the planet.

Instead of toxic Band-Aids and more corporate welfare, we need real equitable, sustainable solutions. And they're already out there, proved to work.

The two most vital steps are public control over power and renewable energy. We won't get much of the latter without the former. Public control of utilities on the local level creates energy policy driven by community and environmental needs rather than corporate bottom lines. It's the springboard to a serious — and urgently needed — overhaul of how we generate and use energy.

Public power works: it's cheaper, generally more reliable, and almost always more green than corporate utilities. There's no built-in profit incentive to raise rates or maintain polluting energy sources such as natural gas, coal, and nuclear power plants. Putting power — literally and figuratively — in the hands of communities is the only real scenario for creating sustainable energy.

We're not talking about austerity. Sustainable energy starts with using less — not freezing in the dark, but doing exactly what we do now in a more energy-efficient way. Experts have demonstrated that we can dramatically reduce toxic energy production while maintaining our standard of living.

What's really threatening our standard of living — and the very future of the planet — is the kind of fossil-fuel energy (oil, and its cleaner cousin, natural gas) that Davis and Bush are promoting in the wake of deregulation. Those fossil fuels have already wreaked havoc: global warming has brought us deadly droughts, massive flooding, and innumerable other environmental disasters.

Real, public-driven, renewable-energy solutions, such as those described in the pages that follow, cannot wait. (Christopher D. Cook)

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For more coverage of the energy crisis, including a detailed chronology PG&E and the struggle for public power in San Francisco, check out www.sfbg.com.

At the



California's energy crisis was political manna from heaven for President George Bush. Seizing the moment, he crowned Vice President Dick Cheney, a true oil industry man, as his energy point person, setting a defining tone for his administration. What better political cover for gutting environmental regulations — and quickly plundering Alaska for oil — than an energy crisis?

Gov. Gray Davis is but a few small steps behind the cowboys in the White House. With the nation watching, the governor has stepped up the development of fossil fuel-burning power plants and created a "streamlined" regulatory process designed to skirt opposition and get the plants up and running as soon as possible. That means more nonrenewable, polluting energy factories and more global warming.

Critics say Davis is banking on the notion that Californians simply want the juice turned on, no matter where it comes from. By doing so, he's missing a unique opportunity for the Golden State to lead the nation toward a renewable-energy future. Davis's response to the deregulation crisis has in fact extended a precarious, toxic precedent for the future of energy in California. By focusing on a fossil fuel-driven policy, Davis is repeating proved mistakes of the past.

It's a plan that may not even be necessary: California is already teeming with power plants that have been shut down temporarily for undisclosed reasons (on Feb. 8, 30 units were down). Two lawsuits have been filed alleging that those plants were taken off-line specifically to create an artificial shortage that would raise costs. There is an added environmental effect: to help make up for the California shortfall

caused in part by off-line plants, the dirtiest power sources, like coal-fired generators in Nevada, have been pumping out more power than normal.

Some of the governor's sharpest critics say that solving the off-line power plant mystery should top his agenda. "Before the state starts suspending sensible public health and environmental standards, before they start circumventing the rights of citizens to protest huge projects in their communities, they need to start investigating the plants that are off-line," Tyson Slocum, senior researcher for the Washington D.C.-based Public Citizen Energy and Environment Program, told us.

The debate over power plants is igniting a battle over the state's future energy-generation policy. Will California continue its long-held emphasis on fossil fuels and nuclear power?

Or will it lead the rest of the nation by making major investments in cleaner, sustainable technologies?

It's a battle with international ramifications. As the world's sixth-largest economy, California makes energy decisions with global significance, and the state could provide the example and leverage for sustainable-energy initiatives in other states and nations. Expanding fossil fuels — and reviving talk of building new nuclear power plants, as some legislators are now doing — delays fundamental shifts to renewable and other sustainable energy sources, shifts that experts say are essential to sustaining life on the planet. (Renewable energy sources generally include solar, wind, small hydroelectric, geothermal, and biomass.)

Of all fossil fuels, "natural gas is clearly the most benign," Ross Gelbspan, for-

mer *Boston Globe* reporter and author of *The Heat Is On: The High Stakes Battle over Earth's Threatened Climate*, told us. "It has about half the amount of carbon as coal. [But even with that] we're increasing the impact on the atmosphere." Gelbspan noted that last year a United Nations panel of more than 2,000 scientists released a report on climate change predicting that unless the world's fossil fuel consumption is cut in half by 2018, carbon dioxide levels in the atmosphere will quadruple.

"The prediction is really clear: more carbon means much more protracted heat waves; the sea levels will rise [which would threaten the California coast]. We'll have more extreme weather, continued melting in the poles, migration of species north, and the spread of infectious diseases," Gelbspan said.

Davis's emphasis on more fossil fuels,

ENERGY CROSSROADS

State leaders want more power plants and “streamlined” regulations. But what California — and the planet — really need is sustainable energy.

By Rachel Brahinsky

Gelbspan said, is reckless. “Given the fact that this is really known, and given the fact that this represents the opinion of the United Nations, it strikes me as extremely irresponsible to be building new fossil fuel plants.”

While it would seem that Davis and the utility industry hold the power in their hands, the crisis has also revived long-dormant public support for energy conservation and sustainable resources like sun and wind. “We could turn this energy crisis into a positive thing by focusing on wind and efficiency,” argues energy writer Peter Asmus, author of *Reaping the Wind*. “Instead of streamlining all of these [fossil fuel plants], we should be streamlining solar, wind, and energy efficiency.”

Pumping gas

Davis’s various energy initiatives all hinge on his executive order to rapidly construct a raft of new power plants statewide. But, as Public Citizen’s Slocum pointed out, with energy imports potential of the off-line plants, the state may already have just about all the power it needs, even for peak summer days. A Jan. 30 Public Citizen Report argues there may not be a shortage after all.

Yet at a Feb. 8 press conference, Davis made it clear that he’s hitching the fate of California’s energy supply to natural gas.

After acknowledging that a natural gas shortage has been a major contributor to California’s high energy prices, he then reemphasized his commitment to the fuel. “Increasing reliance on natural gas is driving up the price, and that is reflecting itself in the cost of natural gas bills that people are receiving. I expect that system will stabilize itself over the next three or four years,” Davis said. “Natural gas is the most environmentally friendly, clean, appropriate fuel,” he added. “So you’ll see a good deal of reliance on natural gas.”

The governor’s faith in a single, finite resource has drawn sharp criticism. “If the prices for electricity are volatile today due to natural gas price swings, they will only get more so if an increasing percentage of your electricity comes from more natural gas plants. That’s just simple logic,” said Karl Rabago, managing director of the Colorado-based Rocky Mountain Institute, which specializes in alternative energy. Since natural gas already serves a third of the state’s electricity needs, he says, this policy exacerbates “the impacts of fuel price volatility, and you miss the opportunity to genuinely diversify the portfolio with different fuel resources like wind and solar.”

To push plant production forward, Davis is planning to provide million-dollar bonuses for developers who bring power plants on-line by July 1. Applications for new power plants will get “streamlined” treatment. Under the current rules, it can take more than a year to approve an application. A lot of that time is set aside for citizens to participate in the process through public hearing; it also allows for studies on the projected impact on the health of nearby residents. Davis is cutting this timeline to as little as 120 days, or four months. For smaller plants, called “peakers,” designed only for use at peak times, the review has been cut from four months to as little as one week.

We asked Davis’s deputy press secretary, Roger Salazar, what gets cut out of the process.

“Time,” he said. “We’re asking them to make their review in an expedited way.” Salazar and Davis’s newly anointed “permitting czar,” Winston Hickox, insists that this new streamlined process will not come at the expense of the state’s environmental controls.

But if they don’t see how the plan will slash environmental controls, Bush clearly does. Davis sent a letter to Bush last week, asking that he ensure that all

relevant federal agencies, like the U.S. Fish and Wildlife Service and the U.S. Environmental Protection Agency, help move the permits through quickly. Afterward Salazar found himself running spin control. “The White House said on Friday that inherent in the governor’s move is to waive environmental regulations,” he said. “That’s not true. We have the ability to speed up the process without relaxing regulations.”

But the *Sacramento Bee* reported Feb. 9 that to move things along, state environmental officials plan to cut the requirement that power plants be fitted with smog-control equipment. Salazar refused to confirm this. He did say that Davis is allowing operators at existing facilities to increase their production hours. Companies that exceed legal air pollution limits can pay into a fund that supports future cleanup projects, or they can agree to install better emissions controls in the future, Salazar told us.

That’s an order that could affect San Francisco, where the PG&E power plant in Bayview-Hunters Point remains a major source of generation — two years after the city cut a deal with PG&E to shut the plant down. This deal came after evidence showed the plant’s pollution contributed to asthma in the neighborhood surrounding it. But until the city has a sufficient alternative, the Hunters Point site remains active.

Davis is setting aside some money for energy conservation and green power. He proposes spending \$50 million to increase the state’s renewable rebate program and \$50 million in business loan guarantees for renewable-power systems, as well as instituting a 50 percent tax credit to encourage businesses and homeowners to install these systems. These funds would build on the \$540 million that the state has already set aside to support independent renewable-energy development under the 1996 deregulation

law, and an additional \$135 million annually through 2012. Davis has also released \$404 million in new funds for energy conservation, adding to an existing pot of \$424 million.

It may sound like big bucks, but critics say these efforts amount to token gestures when compared with the funds the state has devoted to dirty power. And it’s not nearly enough money for what’s really needed.

“Consider the fact that \$10 billion has been earmarked for buying long-term power from basically existing fossil fuel generators,” energy writer Asmus said. “A fact to keep in mind is that one billion would get you about a thousand megawatts of wind power capacity.” That’s enough to light up the whole city of San Francisco during peak wind hours. And new wind turbines have a long shelf life: they’re expected to last 20 to 30 years, without increasing air pollution.

Others fear that Davis’s rushed plan, under the cloak of repairing the “crisis,” will result in more power plants located in low-income communities of color, whose neighborhoods are already disproportionately targeted for power plant development. These communities, they worry, could be pressured to table any concerns they may have, in the name of bringing the state more energy.

That’s what happened last summer, when Davis first issued an order allowing “peaker” plants to be built quickly. Among the seven proposed projects was one planned for the PG&E substation next to Daly City’s Midway Village housing project, where residents are already dying of cancer and other illnesses that may be linked to ground poisoning from the PG&E site. Pollution at that site is already so bad that it has been named a state Superfund site.

Bradley Angel, executive director of the nonprofit Greenaction, told us that he discovered the power plant proposal by

accident. “The only reason we found out was because we went to a meeting about power plants and happened to ask about the peaker projects,” Angel recalled. “They mentioned [PG&E’s] Martin Service Center. It was going to be a [truck-mounted] power plant, sponsored by Calpine, brought on to the PG&E site — built on and next to a Superfund site. The community was not notified.”

Nearby residents immediately launched a phone campaign, Angel said, informing Calpine’s CEO that “if they tried to bring the truck in, they would be greeted by a blockade. The project was shortly thereafter dropped.”

The Midway Village example is particularly chilling, because of the toxic history of the site. Ironically, if activists weren’t already focused on the health problems of the area, they might not have heard about the project early enough to have an impact.

With Davis revving up plant development all over the state, watchdog groups will be hard-pressed to catch all the potential disasters like the Midway project.

It comes down to a choice between making aggressive efforts to use less power and continuing the pattern of environmental injustice, Rocky Mountain Institute’s Rabago told us. “There’s a lot of good evidence that poor people, people of color, suffer the adverse impacts of power plants,” he said. “So the real question is, are we going to make it easier to build power plants in the backyards of poor people just so everybody else doesn’t have to get efficient about their use of energy?”

A green future?

It’s been nearly 30 years since energy took center stage in the United States. After the oil crisis in the 1970s, Americans began talking about alternative fuels out of necessity. The crisis propelled President Jimmy Carter and then-California

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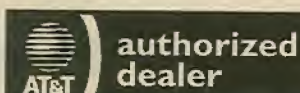
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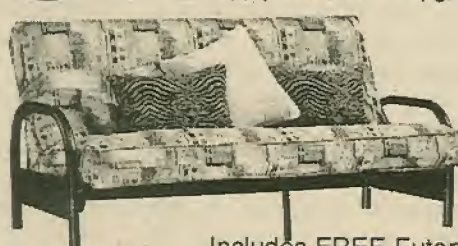
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Guilty parties

The utilities got exactly what they wanted. The media went along. The environmentalists sold out. Here's the real story of how we got into this mess.

By Savannah Blackwell

They told us we would pay less for electricity. They told us we would get to choose who sold us the juice — and maybe even choose what kind of power plant it came from. Most of all, they told us it would work. But as everyone in the state now knows, California's version of deregulation has brought none of what its promoters promised.

Instead, the state's two largest private utilities — Pacific Gas and Electric and Southern California Edison — are demanding that the taxpayers and ratepayers spend \$12 billion to cover their bills for the high-cost power they bought on the new, unregulated market and sold to us. Meanwhile, the state has been spending up to \$45 million a day buying extra energy on that market just to keep the lights on. In the past month alone, about \$1 billion of public money has gone into that effort.

And we've been told not to be surprised if the lights go off anyway — because there's just not enough power available.

Today, in retrospect, most legislators and major media outlets agree that what California got out of A.B. 1890, the 1996 law that restructured California's electric industry, was a mess. But what's been lost in the torrent of words written and

spoken on the issue is that the worst of the problems were created by the utilities and their boosters in the way that they laid out the law — and that almost every major media outlet in the state (the ones who so piously now condemn the result) was a big backer of deregulation. So, unfortunately, were a lot of groups that claim to represent the interests of consumers and the environment.

Here's the deregulation story nobody has told:

- The utilities that are now complaining about the situation got exactly what they wanted. The bill that is now bankrupting PG&E and Edison was largely written by, and entirely approved by, the power companies' lobbyists.

- The problems the utilities are now facing — high prices for supply, a cap on rates, and a requirement that they buy all power day by day, on the spot market — are all the direct result of provisions that the utilities pushed for, gambling that it would bring them higher profits.

- The private utilities that pushed for deregulation might never have gotten their way if it weren't for the support of some influential environmental groups who sold out their constituents by cutting deals with the power companies. In fact, the discussions over A.B. 1890 are a

clear political lesson: when environmentalists and consumer groups go to the table ready to compromise and cut deals with big corporations, they inevitably get steamrolled. And there's another important lesson here: funding buys influence. The big foundations that fund energy activist groups were able to direct the activist agenda by refusing to give money to groups that didn't support deregulation. So the environmental and consumer groups that took money from the likes of the San Francisco-based Energy Foundation were, in effect, doing the bidding of the foundation funders (see "The Energy Elite," 10/8/97).

"The utilities are like a homeowner whose house was cleaned out by a burglar after he or she left the door unlocked and the windows open even after being advised it was risky to do that," Bill Marcus, an energy economist who consults for many consumer groups, wrote in a recent report. "Now the homeowner is filing an insurance claim to recover the loss caused by the crime. In our role as the 'insurance company,' we have every right to look askance at such conduct."

Unleashing profits

Deregulation wasn't originally the utilities' idea. In fact, it started as a rebellion

against high energy prices. Large industrial customers complained to then-governor Pete Wilson's Republican administration that they paid too much for electricity in California. To Wilson the answer was deregulation: allowing competition and the free market to set energy prices.

So Wilson's California Public Utilities Commission set out to deregulate electricity.

The utilities, which have a long history of successfully confusing and misleading the CPUC on their actual costs and expenditures, quickly figured out that they could manipulate the process so as to make it a sweetheart deal for them.

Utility executives saw deregulation as a great opportunity. Companies like PG&E had been operating with a guaranteed — but limited — profit. The executives, who were watching their peers at other companies get rich as profits (and stock options) soared, saw deregulation as a way to, in the words of one executive, "get rid of the cap on our profits." And the utilities had the political clout (thanks to years of big campaign contributions) to get exactly the deal they wanted. When the CPUC didn't give them everything, they headed to the state legislature. During the deregulation debate, the state's three largest private utilities (PG&E, Edison, and San Diego Gas and Electric) pumped more than \$4 million into lobbying efforts and more than \$1 million into the campaign coffers of key legislators, according to the *Los Angeles Times*.

Sen. Steve Peace, a Democrat from San Diego best known for producing the movie *Attack of the Killer Tomatoes*, gallantly took on the issue. (The utilities have shown their gratitude: Peace collected more than \$170,000 from energy interests for his 1998 reelection campaign, according to energy writer Peter Asmus. Edison alone chipped in \$50,000.)

Peace made no effort to craft his bill with slow deliberation. Instead he decided to handle the complicated issue by forcing the parties to negotiate under a tight deadline, during marathon hearings and under so much stress that one consultant described the process as "psychotic." That led to a situation in which the most high-powered lobbyists who threw the most money at legislators had the best access and the loudest voices.

Peace was even known to excoriate representatives of public power agencies and interests other than the three big utilities, and to toss naysayers out of the room.

Help from the enviros

The utilities' ace in the hole, however, was not Peace but the Natural Resources Defense Council. A heavyweight environmental organization staffed more by lawyers than activists, the NRDC assumed the mantle of negotiator on behalf of the public interest.

Ralph Cavanagh, director of the NRDC's energy program, had spent years preaching that utilities could be convinced to promote conservation — as long as ratepayers footed the bill. In reality, however, the utilities have ignored conservation programs and in some cases used conservation money

for purposes far different from what regulators had in mind. As Marcus put it, "the utilities liked paper conservation more than real conservation."

Still, Cavanagh liked to work with the power companies instead of opposing them. His long-standing position that the utilities could be reasonable, even good guys gave him a central role in shaping the final deregulation bill — and his support helped cloak the bill in green.

Cavanagh made it clear early in the debate, according to many participants, that he would support the utilities' most critical demand: that consumers bail them out of the cost of their "stranded" assets. In other words, the utilities were willing to go into the free market — but only if consumers first paid off all of their existing debts for expensive (and sometimes unnecessary) power plants, such as the Diablo Canyon nuclear plant. The bill for that bailout: \$28 billion.

In exchange for supporting that giveaway, Cavanagh received a promise that the utilities would set aside some money for renewable energy, conservation, and other public interest programs. That was a great deal for the utilities: the price of Cavanagh's support was \$2.5 billion for alternative energy and low-income-consumer programs, not even 10 percent of the money consumers would pay to cover old utility debts.

Cavanagh even squashed a report he had commissioned on how much the utilities were spending lobbying legislators and how they were getting what they wanted at consumer expense, according to Asmus, who wrote the report.

Cavanagh's support was crucial: it gave liberal Democrats the ability to support the utility-backed bill and still claim they were acting in the interest of the environment. When the *Bay Guardian* asked liberal legislators at the time why on earth they supported deregulation, some faxed over Cavanagh's letter of support.

"His sign-off was what the legislators needed," Doug Heller, consumer advocate for the Foundation for Consumer and Taxpayer Rights, told the *Bay Guardian*. "He was cover. He went out there and said deregulation would be good for the environment."

"What this guy did really sickened me," Graham Brownstein, a community organizer at the Utility Reform Network (TURN), told the *Bay Guardian*. "He really abdicated his responsibility. All he got was peanuts and crumbs compared to what it has cost us and the environment."

TURN, as its leaders now regret, didn't oppose the original 1996 deregulation bill either, in part because of persuasion from Cavanagh. But the group loudly and adamantly opposed the fall 1997 bill that implemented the \$28 billion bailout — \$14 billion of which was for money lost in development of nuclear power plants. Cavanagh's work was subsidized by a grant from the Energy Foundation, which has its offices at the Presidio National Park. The Energy Foundation had pulled the plug on funding for groups that opposed making ratepayers responsible for paying off all of the utilities' bad investments. The Pew Foundation, which also funds nonprofits (as

Continued on page 18

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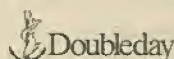
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Deregulation

From page 17

well as giving grants to newspapers, including the *San Francisco Chronicle*), likewise steered funding away from anyone who opposed deregulation.

The grassroots organizations that wanted to fight the utilities and hoped to get a better deal from the legislature were essentially thwarted by their inability to get funding, and thus overshadowed by the NRDC.

"The Energy Foundation provided ample funding for the NRDC to participate in this process, even though there was no agreement in the larger public interest community that the NRDC's approach was the correct one," Wenonah Hauter, director of Public Citizen, a grassroots group associated with Ralph Nader, wrote in a January 1999 memo. "Many groups were concerned and were following the issue, but they did not have the resources to be in Sacramento day and night for the three weeks prior to the passage of A.B. 1890."

In fact, when Eugene Coyle, a TURN economist, wrote a report critical of deregulation, his Energy Foundation funding was canceled.

For his part, Cavanagh told the *Bay Guardian* in a recent interview that he has "no regrets."

"The reason I don't have any regrets is because the legislation was better than the alternative," Cavanagh said. "That would have killed energy efficiency, renewables, and low-income programs."

The "alternative" was the plan formulated by the CPUC in 1994. True, it contained no provisions for the programs Cavanagh mentioned. But the plan contained a principle critical to consumers: it said they shouldn't get stuck with the full tab of the utilities "stranded" costs.

The closed market

Most of the problems consumers are now facing are due to an aspect of the deregulation law that the private utilities wanted.

Both PG&E and Edison asked legislators to freeze consumer rates at what they thought was an artificially high level — so they could pocket the difference between what they would pay for power and how much consumers would pay them for it. Until this summer, when the price of the natural gas that fuels many electric-power plants skyrocketed, the utilities made out nicely.

"For three years, their costs were way below the rate freeze. Then when their costs went above the freeze, they wanted it lifted," Theresa Mueller, a former TURN attorney who now works on energy issues for San Francisco-city attorney Louise Renne, told the *Bay Guardian*.

The utilities also got a critical favor from the legislature that the CPUC didn't grant: the right to nail consumers with the utilities' total \$28 billion tab for stranded assets.

The requirement that consumers bear the cost of all the utilities' stranded costs killed the chance of any real competition in the market.

POWER STRUGGLE



GUARDIAN PHOTO BY MELISSA BARNES

Told you so: Harvey Rosenfeld of the Foundation for Taxpayer and Consumer Rights was among those who warned that the 1996 deregulation law spelled disaster.

Even if a consumer switched to a new provider, that consumer still had to pay the old utilities' stranded-cost fee. That made competition uneconomic: tellingly, after announcing it was going to sell power to small consumers, Texas-based Enron decided to pull out in 1998.

"That was another promise of deregulation, that people would have a choice," energy writer Asmus told the *Bay Guardian*. "But the rules were rigged so much that that didn't happen."

So far, TURN calculates, PG&E and Edison have collected more than \$15 billion from consumers under the "stranded cost recovery" (a host of extra charges on our bills) mechanism.

The utilities used the bailout cash to go on a spending spree. Since deregulation was implemented in 1998, PG&E and Edison have spent more than \$22 billion buying power plants and investing in everything from real estate development to software (see "PG&E Corp. Annual Report," page 24).

Meanwhile, Edison and PG&E have filed a federal lawsuit in an effort to force consumers to pay off what they say is a combined \$12 billion debt for power purchased on the spot market — but that's not their real debt. On Feb. 13 TURN issued a report showing that the debt is actually \$5 billion. Using data from recent state audits of the two utilities, TURN concluded that the \$12 billion figure doesn't take into account the money the companies made from selling power, the "stranded costs" bailout, and the money they made from selling plants.

Bogus blackouts

Perhaps the most noticeable impact of the energy crisis has been the wave of rolling blackouts. The utilities claim that there's a shortage of power — which is why, they say, rates have to go up and new plants have to be built.

But peak demand for power is no higher now than it was at this time last year. So what's going on?

Well, Credit Suisse First Boston, a Wall Street investment banking firm, posted a commentary recently on its Web site stating that the blackouts are a tactic by the power producers "likely intended to soften up the Legislature and the voters to a need for a rate hike."

Another reason for blackouts: the out-of-state owners of power plants in California could be "gaming" the mar-

ket, by holding back power from system regulators until the price is very, very high. Davis has called on Attorney General Bill Lockyer to see if this is taking place.

Either way, A.B. 1890 set up a situation in which reliability could easily be jeopardized.

That's because the utilities wanted the generation portion of the business to be separated from transmission and distribution. So power generators no longer cooperate with each other to make sure there's enough electricity available at any given moment. In the past, if some units were down in one plant, an operator of another plant might make that plant run harder to compensate. Because utilities convinced legislators to separate generation from the rest of the business, there's no incentive to cooperate for all of those private, unregulated, mostly out-of-state interests that now control much of the generation in California.

Now the utilities want us to bail them out of the debt they incurred from the very system they wanted and spent millions of dollars lobbying key legislators to get.

The utilities are blaming regulators for their bankruptcy. The *San Francisco Chronicle* quoted PG&E lobbyist Dan Richard Feb. 3 claiming that regulators prevented the corporation's utility company from entering into long-term contracts that could have stopped the company from having to pay high costs for power on the spot market. But that's not true. State regulators refused to agree to cover potential losses incurred under those contracts. But consumers should remember this: the private utilities insisted that under deregulation all entities should have to sell into and buy from one pool.

TURN's lead attorney, Mike Florio, pointed out in testimony to state officials that in filings to federal regulators and their shareholders, the utilities stated that they knew that entering the market would assign to them "a substantial risk." The fact that they had to take that risk was part of their argument as to why ratepayers should pay off their stranded costs.

The utilities themselves bear a large part of the blame for any power shortages. Energy economist Marcus pointed out to state officials that the utilities have consistently killed conservation and alternative energy programs that would have provided more energy for Californians. Edison, for example, succeeded in getting federal regulators to squash a program calling for the development of 1,400 additional megawatts, some of which was from renewable sources such as wind.

Dan Jacobsen of California Public Interest Research Group, which was the first public interest group to blow the whistle on the fact that lawmakers had included a massive bailout of PG&E, Edison, and San Diego Gas and Electric in A.B. 1890, summed it up this way:

"We were sold this utopia: that all these energy providers would have been coming in and that some would be green. But if you look at the market, none of that has happened, and nothing's been done to create a situation in which it could." ♦

POWER STRUGGLE



Policy roundup

Legislators are debating how much we will pay — and for what. *By Aaron Glantz*

California's energy policy landscape seems to shift almost hourly these days, with Gov. Gray Davis and the state legislature tussling largely over short-term crisis fixes. But there's one constant: taxpayers will probably hand over billions of dollars to the state's two biggest utilities, Pacific Gas and Electric and Southern California Edison. The dominant policy debate in Sacramento: how much will Californians fork over, and what will they get in return?

Hearings on a range of bills, thumbnailed below, began in the Capitol Tuesday.

S.B. 33X (transmission lines) Senate president John Burton (D-San Francisco) wants the state to buy the utilities' electricity transmission system, the high-voltage wires that run up and down the state and into California's homes and businesses. Consumer groups strongly support the measure. If the state owned the power grid, says Lenny Goldberg, a lobbyist for San Francisco's Utility Reform Network (TURN), "we could reregulate the market and get out from under the generators and the federal government." The transmission lines have a book value of \$3.8 billion, but the utilities insist they are worth much more.

But consumer advocates say the state would be getting a bad deal if it paid full book value. "If the state were a bank and the utilities were desperate, they wouldn't get book value," says Doug Heller of the Foundation for Taxpayer and Consumer Rights. "They might get half price or quarter price of book. That would be a fair deal for consumers." Burton refuses to speculate on the grid's purchase price, but he insists that "the people of California won't be played for chumps."

PG&E and Southern California Edison bitterly oppose the plan, which would relegate them to being a billing agent for consumers, with out-of-state generating companies owning the power plants and the state owning the power lines. Davis opposes the plan as well.

A.B. 18X (stock options) Davis supports this proposal by assembly speaker Bob Hertzberg (D-Van Nuys), under which the state would give utilities billions of dollars in return for utility company stock options. Consumer groups are fighting the plan, because it would mean a large cash handout to the utilities with the state receiving no real assets in return. Critics say it would also create a long-term conflict of interest between the state government and the utility companies, because the state would only get its money back if the utilities stocks went back up to pre-crisis levels.

S.B. 28X (more power plants) A number of bills propose to dramatically increase the number of power plants in California. Though Republicans have proposed a new network of hydroelectric dams and floated the idea of a new nuclear power plant, the most serious effort comes from state senator Byron Sher (D-Palo Alto). Sher's proposal would expedite the siting of "clean" fossil fuel power plants. The bill wouldn't eliminate environmental requirements, but it would make it harder for affected communities to object, by reducing the number of public hearings and speeding up project review periods. A similar measure by Sher last August has already resulted in the approval of 5 power plants, and 14 more are in the pipeline. Almost all of the new plants are proposed in low-income communities: next to an existing power plant on Potrero Hill in San Francisco, next to oil refineries in Pittsburg and Antioch, and near farmworker housing in the southern Central Valley.

S.B. 5X (energy conservation) Sher is also pushing for California to make its first major investment in energy conservation in two decades. S.B. 5X would set aside \$1.2 billion for energy conservation as well as for new renewable-resource technology. Most of the money would be used to upgrade old appliances and encourage more efficient building practices. Money would also be doled out to state agencies as a bonus for reducing their energy use and for installing small renewable-energy plants that would make them self-sufficient.

S.B. 18X (lower rates for renters, homeowners, and small businesses) A consumer-backed measure introduced by state senator Martha Escutia (D-Huntington Park) would cut electric rates for the utilities' "core customers": homeowners, renters, and small businesses. Big businesses that use a lot of electricity would still be charged rates under a free-market system, but Escutia reasons that those larger customers have the bargaining power to force the utility companies to charge them lower rates. Escutia's bill is opposed by assembly speaker Hertzberg and Rod Wright (D-South Central Los Angeles), the powerful chair of the assembly Utilities Committee, who insist that big business would flee California if corporations were forced to pay higher rates than small businesses and residential consumers.

S.B. X123 (public power) In an attempt to pave the road to public power, state senator Nell Soto (D-Ontario) has introduced a bill that would make it easier for communities to create public-run utility districts, by allowing them to form such districts without approval from a local area formation commission. ❖

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01

TRACK

The Donnas

Track: 40 Boys and 40 Nights

Genre: Metal & Punk

Description: Princesses of pop punk; free MP3 courtesy of EMusic and Lookout! Records

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02

TRACK

Coal Chamber

Track: Shock the Monkey (Gorilla Mix)

Genre: Metal & Punk

Description: Hard-rocking version of the Peter Gabriel classic

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03

TRACK

Bauhaus

Track: Double Dare

Genre: Alternative

Description: Pioneers of goth rock

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04

TRACK

Ocean Colour Scene

Track: Hundred Mile High City

Genre: Rock & Pop

Description: Classic-rock-influenced Brits; recommended for fans of Oasis or Travis

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05

TRACK

Eddie Money

Track: Take me Home Tonight

Genre: Rock & Pop

Description: Live version of his '80s hit

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06

TRACK

Warren Zevon

Track: I was in the House When the House Burned Down

Genre: Rock & Pop

Description: Zevon's previous album was critically acclaimed in 2000

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07

TRACK

Amon Tobin

Track: Sordid

Genre: Dance & DJ

Description: A mixture of jungle, jazz and Brazilian music

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08

TRACK

Trick Daddy

Track: Nann

Genre: Rap & Hip-Hop

Description: Edited & unedited versions of this hit are available

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09

TRACK

John Scofield

Track: Blackout

Genre: Jazz

Description: Scofield is the top jazz guitarist in the business

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10

TRACK

Dar Williams

Track: Starman

Genre: Folk

Description: One of America's most acclaimed singer/songwriters

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POWER STRUGGLE

The case for public power

Ten reasons why San Francisco should establish a publicly managed electricity system — now. *By Rachel Brahinsky*

Today's deregulation energy disaster "could have been avoided, if at the turn of the century we had gone to municipal power," says Harvey Wasserman, author of *The Last Energy War: The Battle over Utility Deregulation*. "You want a statewide network of municipal utilities that will go to renewable energy and go to efficiency. That's what we need nationwide. It should have happened a long time ago in San Francisco."

Indeed, the federal law allowing San Francisco to tap the Hetch Hetchy reservoir in Yosemite National Park actually requires the city to run on public power. More than 24,000 residents have already signed a petition to put a municipal utility district measure on the ballot. And this Monday the Board of Supervisors voted to put the popular will into action.

But the measure isn't a done deal; a majority of the voters must now pass it. Below are the top 10 reasons why a San Francisco MUD is our best hope for energy sustainability and democracy in the city by the bay.

Low rates The chart below shows it clearly: public power agencies in California charge less. Without the motivation of fattening the bottom line, with no shareholders to pay off and no millionaire executives to feed, public power agencies can charge less and get by just fine. On average, the 2,009 public power agencies nationwide charge 30 percent less than private utilities, according to the Washington, D.C.-based American Public Power Association.

Local control A MUD is run by a locally elected board of directors that can be held accountable for its actions. Last year PG&E held its shareholders meeting in Boston, which made it pretty tough for San Franciscans to weigh in on their local utility's decisions (and it turns out that last year was full of bad ones). With a voter-elected board and local management, public power agencies have a structural incentive to focus on long-term community goals. A San Francisco MUD could offer domestic partner benefits and could be pressured to abide by the Sunshine Ordinance and other local laws.

Democracy MUD means citizen control of electricity and power-system decisions. It means you can vote on issues that matter to you, such as the public utility's investment portfolio and its labor and environmental policies.

Energy choice In the city of Sacramento there was a time when the local MUD made a bad decision: it built the Rancho Seco nuclear power plant. But when it became painfully clear that nuclear power kills, a grassroots uprising in Sacramento sprang up to shut the nuke down. Citizens put a measure on the ballot, and they lost. Then they did it again the next year — and they won. SMUD now has the largest utility-owned distributed solar-energy system in the nation.

Enriches the General Fund Public power districts typically plow much-needed money into the city's general fund for essential social services. Last year the Los Angeles public power district delivered more than \$115 million to the city.

Revenues stay in the community and feed the local economy An international corporation's appetite for profits is never sated — and all the money we pay to PG&E (and other power generators, like Enron and Reliant) is a transfer of wealth out of the community. With PG&E it's worse: the company has taken billions from ratepayers, far beyond the price of power, and now it wants more.

Local jobs SFMUD could also be pressured to hire — and provide job training for — local workers throughout the city, further stabilizing the local economy.

Good for small businesses Small businesses are hurt by soaring, unstable energy prices. In addition to price stability, SFMUD could provide incentives — such as rate breaks and inducement to go solar — to sustain small businesses.

Dependability While MUDs emphasize resource stewardship, corporate utilities have a record of neglecting power lines and hampering reliability: in the early 1990s PG&E failed to trim trees around its Nevada county power lines, resulting in destructive fires.

Besides, it's the law Nearly 90 years ago the federal government gave San Francisco a chunk of Yosemite National Park so we could build a dam for water we desperately needed. The city was supposed to use the dam to generate cheap public power for its residents — but the public power flows only to city services, while the rest of us are forced to buy from PG&E. There's only one way to enforce this progressive-era law: form a MUD in San Francisco. ♦

PUBLIC POWER COSTS MUCH LESS

(COST FOR A RESIDENTIAL CUSTOMER WHO USED 500 KILOWATT-HOURS OF ELECTRICITY EACH MONTH)

	2000							2001
Investor-owned utilities	January	June	July	August	September	October	December	January
San Francisco — Pacific Gas and Electric Co.	\$54.52	\$57.23	\$57.23	\$57.23	\$57.23	\$57.23	\$54.52	\$59.02
San Diego — San Diego Gas and Electric Co.	\$54.77	\$65.24	\$103.42	\$124.47	\$98.71	\$54.09	\$68.03	\$68.03
Publicly managed utilities								
Sacramento Municipal Utility District	\$36.89	\$40.29	\$40.29	\$40.29	\$40.29	\$40.29	\$36.89	\$36.89
Silicon Valley Power (in Santa Clara)	\$37.82	\$37.82	\$37.82	\$37.82	\$37.82	\$37.82	\$37.82	\$37.82
Turlock Irrigation District	\$44.25	\$45.10	\$45.10	\$45.10	\$45.10	\$45.10	\$44.25	\$44.25
Modesto Irrigation District	\$36.39	\$42.64	\$42.64	\$42.64	\$42.64	\$36.39	\$36.39	\$41.34

The above chart compares electric bills for average residential customers (using 500 kilowatt-hours a month) in public-versus corporate-run power districts over the past year. Customers of every one of the five public power districts shown here paid less than PG&E customers. Public power customers paid as little as \$36.39 for power that cost PG&E customers up to \$57.23 — 36.5 percent more.

When San Diego became the first fully deregulated power region in the state, prices shot up to \$124 for the same amount of electricity. After repeated protests the state imposed a new rate cap for San Diego. PG&E bills were stable all year long only because of a state-imposed rate cap. As soon as wholesale rates shot up, PG&E requested that the cap be lifted and asked the state to raise rates. In January the state approved a 9 percent rate hike.

The chart above includes the Turlock and Modesto power districts, which use power generated by San Francisco's Hetch Hetchy Dam. The dam is just one of many sources for these districts, but the cheap power it produces contributes to their ability to maintain low rates. (Rachel Brahinsky and Elizabeth Flanagan)

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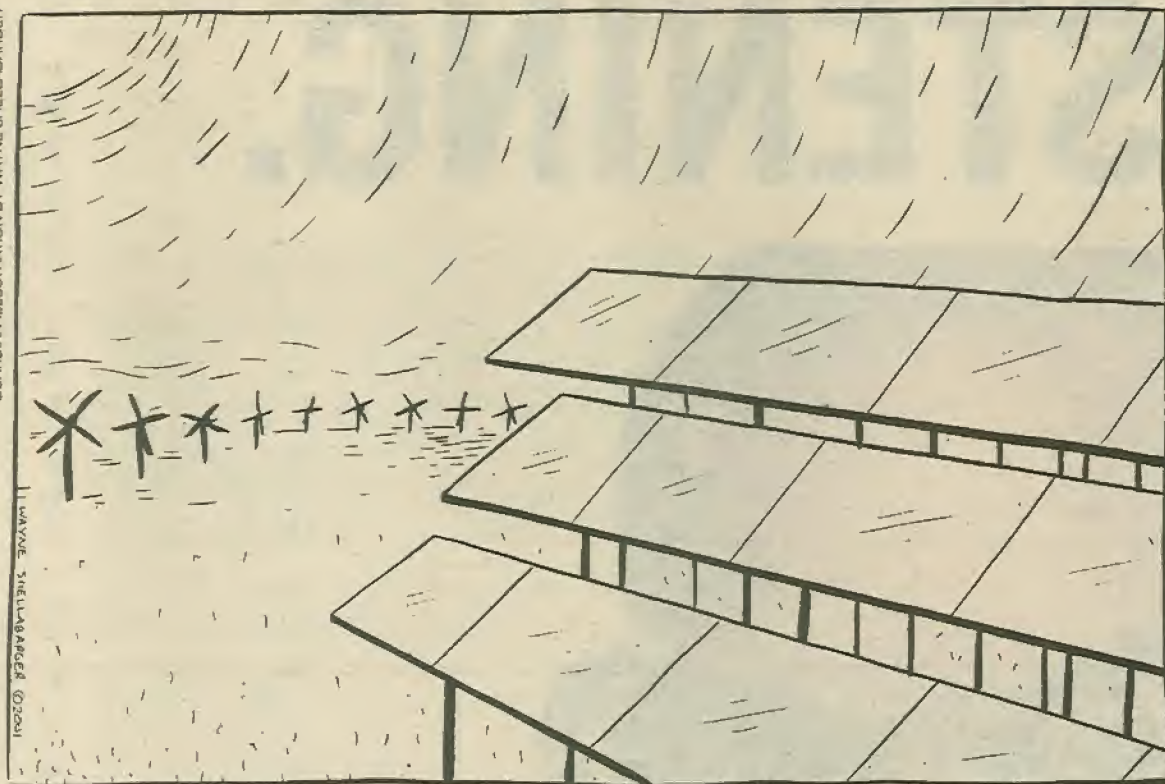


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POWER STRUGGLE

GUARDIAN ILLUSTRATION BY WAYNE SHELLABARGER



Let there be light

A sustainable energy policy for California.

By Tim Redmond and Rachel Brahinsky

Energy policy isn't the sort of thing that excites the body politic — until your electric bill triples and the lights go out. Then all of a sudden, people from all walks of life start demanding answers.

For the past 20 years California really hasn't had much of an energy policy. Electricity was plentiful; so was natural gas. Gasoline and oil kept getting cheaper, and cars got bigger. Nobody running for office at any level talked much about renewable energy or conservation.

Now, of course, everyone in California is talking about energy — and the mainstream press and most political leaders are completely missing the point. Gov. Gray Davis, for example, just proposed streamlining the process to build new power plants. That, according to a wide range of energy experts we've interviewed, is precisely the wrong way to approach the energy crisis.

Instead, the experts say, the current crisis offers the best opportunity since the mid 1970s for California to reclaim its tradition as the nation's leader in alternative energy programs and policies.

Here's an outline of what a real, sustainable energy policy could look like:

- **Require a true cost assessment of all new power plants** Hazel Henderson, the sustainable development expert and author of *The Politics of the Solar Age*, suggests that the first step in any

progressive energy policy is to avoid the mistakes of the past. "The nuclear industry will try to rise again," she told us. "They'll argue that they can build more generators on existing sites and avoid the normal environmental issues." There will also be a push for more traditional fossil-fuel plants, primarily natural gas.

But the real costs of these types of plants — the long- and short-term environmental costs — have never been included in the price of the energy they produce. True cost-assessment would include, for example, the costs of decommissioning nuclear plants and of storing lethal nuclear waste for tens of thousands of years. The health costs of emissions from gas-fired plants and the ecological costs of their contribution to global warming should also be part of the equation. Add those costs to the price of the power, and the cost of nuclear energy would be so high that nobody would even consider building another nuclear plant.

- **Take inexpensive and environmentally friendly steps to conserve energy first before building expensive and dirty new generating plants** David Gottfried, a founder of the U.S. Green Building Council, says the bottom line is simple: "Power generation and more of it simply is not the solution." It's far easier, Gottfried told us, to use cheap, off-the-shelf technology to make existing buildings more energy efficient. Amory Lovins, the physicist and appropriate-technology guru who runs

the Rocky Mountain Institute in Snowmass, Colo., calls it "mining for power" in the existing built environment.

According to Gottfried, you can cut energy use in most homes and offices by 30 percent with relatively simple measures such as installing energy-efficient light bulbs and adjusting lighting to fit varying needs (a bathroom, for example, might need less bright light than a workstation). With a little more effort (including structural changes to take advantage of more natural light), he was able to cut energy use at a demonstration building in San Diego by 65 percent.

Current demand on the California energy grid is running at around 31,000 megawatts during peak periods. Reducing demand by 30 percent would save 9,000 megawatts — more power than four new Diablo Canyon-size nuclear power plants could generate.

- **Require renewable-energy generation and energy-efficiency measures for all public buildings** Sim Van der Ryn, a visionary local architect who directed California's now defunct Office of Appropriate Technology under Gov. Jerry Brown, points out that school districts around the state are spending billions of dollars raised by state and local bonds to renovate many of the 8,500 old school buildings in the state and to build hundreds more new schools. There's no reason that every one of those projects shouldn't

include solar panels on the roof, proper insulation, low-energy lighting, and other simple measures that would dramatically reduce the amount of energy those buildings would draw from the state grid.

Greg Kennedy, owner of Occidental Power, a local business that installs solar systems, has another suggestion: he has proposed that the San Francisco Commission on the Environment require businesses like Bloomingdale's that get city subsidies to go part or all solar as a condition of their subsidy.

- **Change statewide building codes to require some percentage of renewable-energy generation in every major new construction project** Generating electricity on the same site where it's used is more efficient from the start: a significant percentage of the power generated in big, centralized plants can be lost as it's shipped over long transmission lines to users far away.

The technology of photovoltaic systems, which generate electricity directly from the sun, has improved dramatically over the past few years — and most parts of California get so much sun that P.V.s are quite efficient. Van der Ryn told us that an office building his firm helped renovate on Folsom Street now gets 100 percent of its electricity from P.V. panels on the roof.

State and local building codes mandate all sorts of things, from the type and size of plumbing pipes to the thickness of plywood floors. Requiring that office buildings, factories, apartments, and other big buildings include some renewable energy wouldn't be difficult or particularly costly.

- **Instead of bailing out utilities, use those billions of dollars to set up a financing vehicle to help homeowners, landlords, and small businesses install solar energy systems** There are 12 million housing units in California. Kennedy told us that installing a basic solar power system on just one-third of those units would add 4,000 megawatts to the state's energy supply during the day (when it's most needed) — about the same as two new Diablo Canyon plants.

Photovoltaic systems are getting less expensive, but they still aren't cheap: installing a one-kilowatt system on a typical single-family house runs about \$10,000.

But Van der Ryn notes that California has already spent billions bailing out private utilities and is spending billions more to continue buying expensive power to keep the utilities afloat. "If that money had gone to renewables instead, we wouldn't be in this mess," he said.

Gottfried suggests that the state sell bonds and set up a revolving fund for solar and energy-conservation loans — loans that would be paid back directly from lower electric bills. "You can set up a Web site with all of the information you need, buy the supplies in bulk at a discount, and create a lot of jobs by training contractors to do the work," he said. "The beauty is that the property owner never puts up a

dime, and the state gets all its money back."

State tax credits for renewable energy projects would be another incentive — and as energy writer Dan Berman points out, those credits could easily be funded by an excess-profits tax on the big private energy suppliers (see "The Bigger They Are," sfbg.com/News/pgande).

- **Replace existing plants with clean power, microgeneration, and renewables** Even under the most progressive energy policy, California is going to have to rely on fossil-fuel generation for some years to come. "Natural gas is going to have to be the transition fuel to a solar-based economy," Henderson said. But the dirtiest, least-efficient plants can be replaced with cleaner-burning plants, and as conservation and renewables begin to provide more and more of the state's energy, the most dangerous, polluting plants should be closed — starting, as soon as possible, with Diablo Canyon.

- **Set up a state power authority to control transmission and to take over private generating plants, and pass laws more friendly to the creation and expansion of local public power** Deregulation was a disaster, but a return to the old system — wherein regulated private utilities controlled most of the state's energy system — is just a recipe for further failure.

Private power companies are never going to push for renewable energy. Why would they? Selling power — and lots of it — is in the interest of anyone who makes a profit (and pleases stockholders) by selling power. And no matter how tightly they're regulated, private utilities are always going to use their political clout to push for (and win) higher rates, at the expense of consumers.

Public power agencies in California have a very different record. The Sacramento Municipal Utility District, for example, has created an energy-conservation and renewables program that's considered a national model. It makes perfect sense: A public power agency is designed to serve the public, not to make a profit. And it's almost always cheaper to serve the public by using conservation and small-scale "microgenerators" — like solar panels on the roofs of houses — than to build more big, centralized power plants.

As Berman notes, since the utilities are asking for (and getting) huge financial bailouts from the state, California ought to be demanding something in exchange. For starters, the state should seize the utility companies' power-generating plants and then take control of the grid.

At the same time, the state needs to change the laws that now make it difficult to create new local public power agencies (see "Sneak Attack," 2/7/01).

"Condemning the power companies' property and setting up a public power authority is a great idea," Henderson said. "And the local munis [municipal power agencies] are going to be a big part of the solution." ♦



'70s flashback

When conservation was cool
and renewables were hip

It's been nearly 25 years since a young physicist named Amory Lovins published a 6,000-word article called "The Road Not Taken" in *Foreign Affairs* magazine. It became the single-most requested article in the history of the esteemed academic journal. It helped transform the debate over energy policy in the United States.

Lovins argued that the nation was building huge new electric power plants with no regard for actual needs — and that a massive surplus of energy had discouraged any serious efforts at conservation. All the technology was going into producing energy, not saving it. When the energy crisis of the 1970s hit, the United States was like a bathtub full of hot water that kept leaking out a hole in the side. We didn't need a big new hot-water heater, and we didn't need to stop taking hot baths. We just needed a plug.

Instead, the nation's energy planners were debating such questions as whether to use nuclear power or coal for energy — the equivalent of debating whether to burn fine French brandy in your car's engine or antique furniture in your woodstove.

By the late 1970s conservation and renewable energy were on almost everyone's agenda. President Jimmy Carter put millions of federal dollars into alternative energy research. California governor Jerry Brown set up an Office of Appropriate Technology and signed into law tax breaks and subsidies for solar and wind generation. Architect Sim Van der Ryn developed plans to convert a closed military base in Marin County into a "solar village."

Then Carter lost to Ronald Reagan, Republican George Deukmejian replaced Brown, the money for alternative energy dried up — and energy policy went back to where it was a decade earlier. The big oil companies and electric companies were in full control, and neither had much use for alternative energy. After all, as numerous observers pointed out, you can't put a meter on the sun.

(The one exception: publicly owned utilities, like the Sacramento Municipal Utility District, which has continued to develop cutting-edge conservation programs.)

As energy prices fell in the 1990s, conservation and renewables dropped a few big notches down on the environmental agenda, too — and some major environmental groups and foundations began to develop cozy working relationships with the utilities.

So now, a quarter century after the last big energy crisis, a lot of the best ideas sound just like the ones that were around (and that made perfect sense) in 1976. Maybe this time, we'll pay attention.

T.R.

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PG&E Corp. annual report

PG&E Internal Memorandum

To: Bob Glynn, CEO
From: Corporate Communications
Hey chief,

Here's a rough draft of the annual report. Our P.R. firm said "honesty" is the best strategy during a crisis, so I tried to strike a balance between that and our usual approach.

By the way, I hate to bug you about this, but the bank says there is a problem with my paycheck. Something about insufficient funds.

In our own words

"Energy savings are about to arrive in California and across the nation. The savings are big and they are real. And in California, they are less than 70 days away. I'm proud that PG&E Corporation is a leading force in bringing these benefits to consumers across the nation."

Robert Glynn
President and CEO, PG&E

speech to the Commonwealth Club of California
October 1997

"We have a legal and moral right to be reimbursed. I think consumers understand the costs incurred to serve them need to be paid."

Robert Glynn
San Francisco Chronicle, November 2000

Corporate overview

PG&E Corporation is a national energy-based holding company with \$20 billion in revenues and more than \$30 billion in assets, including lots of heavy machinery and a timeshare in South Tahoe. The company markets energy services and products throughout North America through its National Energy Group and is the parent company of Pacific Gas and Electric Company, the northern and central California utility that delivers natural gas and intermittent electricity service to 1 in every 20 Americans.

Owing to increases in our wholesale power costs, PG&E Co. is now \$7 billion in debt. However, for the purposes of paying off our debts, there is absolutely no connection between "Pacific Gas and Electric Company" and our other subsidiaries, such as the highly profitable "PG&E National Energy Group" or the venture capital company "Pacific Venture Capital LLC." Note: For our definition of "is," please see *Jones v. Clinton*, U.S. District Court, Little Rock, Ark.

A few words about deregulation

With the California electricity crisis making news around the world, we admit that things look a little bleak for PG&E Corp. But don't count us out yet. When we wrote California's deregulation plan, we made sure it would be a law that would work for all of us. All of us down here at 1 Market St., that is.

When Californians decided to reap the rewards of deregulation, they also opened themselves up to the risks inherent in a free-market environment. Here at PG&E, we're not that stupid. As our electricity customers know, we've always believed in heavy insulation. Here are a few steps we have taken to protect ourselves from market risks:

- In the original deregulation bill, we engineered a \$28.5 billion consumer bailout for our bad nuclear investments and sold it to the public by promising a phony 10 percent rate reduction.
- We set up a holding company, PG&E Corp., to protect the assets of our other businesses, just in case deregulation failed.
- When the state balked at paying off our mounting debts, we got its attention with rolling blackouts.
- For extra insulation, we went to federal regulators just last month and got permission to restructure PG&E Corp. to protect the parent company from having to pay the utility's debts.
- At the same time, we are asking a federal court in Los Angeles to let us charge customers for our debt — regardless of whether the legislature approves any more bailouts.
- We scored another bailout a few weeks ago when Gov. Gray Davis announced a plan to spend \$10 billion in taxpayer money to buy power on our behalf.

A few words about *Erin Brockovich*

It has come to our attention that PG&E Co. (which is not the same company as PG&E Corp., PG&E National Energy Group, or Pacific Venture Capital LLC) is portrayed unfavorably in the recent hit film *Erin Brockovich*, starring Julia Roberts. Something about poisoning drinking water. We have not seen the film and have

Financial overview

Assets: \$34 billion
Revenues: \$21 billion
Amount earned in the first nine months of 2000: \$753 million, on revenues of \$18.1 billion.
How that compares with the same period in 1999: 40 percent increase.
Annual pay of Robert Glynn, CEO: \$2.2 million
Rank of PG&E Corp. in *Fortune* 500: 73
Value of stock cashed in by two PG&E Corp. executives less than one month before the company brought in bankruptcy attorneys: \$118,000
Amount taxpayers spent to bail out PG&E Corp. and two other private utilities for bad investments: \$28.5 billion
Amount PG&E Co., the utility, transferred to its parent company between 1997 and 1999: \$4 billion
Additional amount transferred in the first nine months of 2000, even as the utility was sinking deeper into debt: \$632 million
Since 1999, amount PG&E Corp. spent buying power plants and other assets outside California: at least \$9 billion
Amount PG&E claims it needs from ratepayers or taxpayers to pay off its debts: \$6.6 billion
PG&E Corp.'s currently available resources, according to consumer group TURN: \$5.8–6.3 billion
Number of months (out of the past six months) that peak energy demand was lower than the same month last year: four

no intention of seeing it. But our friend saw it, and he thought it was pretty good, but what do you expect from a guy who liked *Battlefield Earth*?

Corporate holdings

PG&E Corp. has so many subsidiaries, units, and divisions we can barely keep track of them all. At last count, there were about 250, mostly in the United States and Canada, and several in the tax-friendly Cayman Islands. But here are the three primary ones.

Pacific Gas and Electric Co., incorporated in California in 1905, is one of the largest combination natural gas and electric utilities in the United States.

National Energy Group is one of the largest power producers and energy traders in the country and, ironically, is benefiting handsomely from the energy crisis in California. The group includes the following:

- **PG&E Generating**, which operates or is developing 30 power plants in 10 states. One division, **US Generating New England**, owns \$1.6 billion worth of New England power plants and is spending nearly \$1.1 billion to build large gas-fired power plants in Charlton, Mass., and Killingly, Conn., and to modernize a coal-burning plant in Salem, Mass.
- **PG&E Gas Transmission**, which operates 612 miles of natural gas pipeline in the northwestern United States and is one of the largest U.S. transporters of Canadian natural gas.
- **PG&E Energy Tradings**, which is one of North America's largest energy trading outfits.

Pacific Venture Capital LLC We launched this venture capital firm on June 26, 2000, less than two months before we called in the "bankruptcy" lawyers. We plan to invest \$500 million in the next five years. Don't be fooled by the doomsday headlines: we are still accepting proposals from start-ups.

PG&E Corp. is also a major California property owner and developer. Among our real estate businesses is **PG&E Properties**, whose holdings include a Solano County business park (a joint venture with Bechtel Investments); **Rancho Murieta Joint Venture**, a Davis-based real estate development concern; and **Alhambra Pacific**, which owns property in Yolo County.

Environment

Even though we incorporated in Delaware to avoid California regulations, this state is our home. More than 21,000 of our employees live and work here. So we care about the air we breathe, the water we drink. Show us a regulation based on sound science, and we'll be the first to support it. But environmental laws are often based on "junk science." Therefore, we will continue to work with the California Chamber of Commerce, the California Business Roundtable, California Manufacturers Association, and other organizations dedicated to obliterating environmental laws.

Here are some examples of our environmental stewardship:

- In an effort to minimize climate change risks, PG&E is proud to be sponsoring a "reduced impact" logging program in Sabah, Malaysia. En-

vironmental initiatives like this help to divert public attention from more immediate pollution problems, like those at our Hunters Point plant in San Francisco. Hunters Point residents have complained that the plant's emissions are giving them asthma and other health problems. In the past several years fuel oil, asbestos, and mercury have spilled from the plant. In fact, the site contains more hazardous materials than any other facility monitored by the city's health department.

- We continue to monitor the situation at Midway Village, a housing project located on top of a PG&E Superfund site in Daly City. Many sick residents of the complex believe that our toxic soil is responsible for their medical problems. While it's true that a medical analysis showed defective genes in most of the 58 Midway Village residents tested, the jury is still out on this matter. Thankfully, state and federal agencies recently determined that five carcinogens found at the Midway Village apartment complex pose no threat to public health.

- In New York's Hudson River Valley, we are planning to build a \$500 million gas-fired electricity plant, the largest of its kind in the country. We had some trouble with the local environmental groups, but we bought off our biggest foe, Scenic Hudson, with a \$2.5 million trust fund to make the plant more aesthetically pleasing. Ten other groups are still fighting the project, fearing it will pollute local drinking water and spoil a nearby state historic site. We are confident that we can convince them to accept a check.

- In September, under the threat of lawsuits, we agreed to pay \$21 million to clean up power plants in Salem and Somerset, Mass., two of that state's dirtiest plants. There wasn't much we could do: environmental groups used our own data to show that contaminants had leached into nearby ground water.

Community

Making donations to the local community is not only the neighborly thing to do — it's also good public relations. Every year we give millions of dollars to community groups. Not surprisingly, not one of the groups that benefited from our largesse spoke out against deregulation. In 1999 we spent nearly \$4.5 million on donations to community organizations.

Political contributions

PG&E believes in buying power in all its forms: electricity, gas ... and political. We've spent \$25,718,222 on campaign contributions and lobbying expenditures since 1995, mostly related to shaping deregulation.

Some have argued that we should not have spent \$1.34 million on campaign contributions in 2000 when we couldn't even afford to buy electricity for our customers. But that's what credit cards are for. Our contributions in the past year include \$68,500 to Governor Davis, \$50,000 to California State Assembly speaker Bob Hertzberg (D-Sherman Oaks), and \$35,500 to California State Senate president pro tem John Burton (D-San Francisco).

PG&E continues its century-long efforts to "wire" San Francisco City Hall. We donated more than \$14,000 in soft money to help reelect Willie Brown, our longtime friend and ally. Between 1993 and 1997, San Francisco city attorney Louise Renne — a dependable foe of public power — accepted at least \$22,000 in contributions from PG&E, its executives, and downtown law firms working for the company.

Lobbying

We like to call it being plugged in. Our lobbying department has a revolving door on the highest levels of state government. Our top in-house lobbyist is David Takashima, who helped write the deregulation bill in July 1996 as a staffer for Assemblymember Steve Peace.

In Sacramento our contract lobbying team includes Darius Anderson, Governor Davis's high-profile 1998 fundraising and inaugural chair. Anderson also masterminded the creation of several tax-exempt nonprofits that Davis uses to pay for travel and lavish parties. Conveniently, contributions to those nonprofits are not subject to campaign disclosure laws.

In 2000 alone, we spent more than \$30,000 lobbying San Francisco City Hall through our in-house lobbyists and outside firms like Solem & Associates and Barnes Mosher Whitehurst. Most of these funds went toward fighting a plan to create a municipal utility district in San Francisco.

By Daniel Zoll. Research assistance by Jason Rezaian.
SOURCES: PG&E, SECURITIES AND EXCHANGE COMMISSION, CALIFORNIA PUBLIC UTILITIES COMMISSION, CALIFORNIA SECRETARY OF STATE, SAN FRANCISCO ETHICS COMMISSION, PUBLIC CITIZEN, GALE GROUP, TURN, NEWS REPORTS

POWER STRUGGLE



Empowerment: The movement for energy reform is growing by the week. A Feb. 11 forum on public power, featuring International Brotherhood of Electrical Workers member Robin David (left, who wasn't speaking for the union), the Green Party's Medea Benjamin (center), and Sup. Matt Gonzalez, drew 400 people.

Crossroads

From page 15

governor Jerry Brown to fund serious conservation measures and alternative technologies. California became a national model for clean energy. But the administrations that followed rolled back their reforms, and today those alternatives are relegated to the sidelines.

Lawmakers sold California's 1996 deregulation law to environmentalists by including some money for conservation and by arguing that greater competition in the marketplace would enable small energy companies, including producers of green power, to emerge and thrive. But that never happened.

The utilities had no real incentive to urge customers to conserve — that would reduce their profits — and the competitive marketplace that fully collapsed last month never truly emerged. Of the approximately 12 small "green power" companies in the market at one time, 4 remained by the summer of 2000, according to Kirk Brown of the Center for Resource Solutions.

This winter, one by one, the green firms stopped doing business in California when the utilities stopped paying their power bills. When Davis's \$10 billion plan for power purchasing passed Feb. 2, the lone marketer, Green Mountain, was knocked out of the picture.

So the state's renewable resources are marginalized, while dirty power remains the dominant source of energy. Since 1990, renewables have nudged up the state's power from 11 percent to 12 percent of the state's power. Meanwhile the state depends on coal for 20 percent and nukes for another 16 percent of its energy. Hydroelectric power and natural gas make up the rest.

But clean-power advocates say that California should — and could — be doing better. There are proved alternatives that continue to get cheaper, and these alternatives should be central to any new energy policy that emerges from the current crisis.

"The key to making it work is getting out of wholesale power, to reduce dependency on centralized generation," Paul Fenn, of the Oakland-based Local Power Project, told us. That move, he said, requires government commitment. "Say

you need a 10-year payback on a large solar facility; it's no different than a natural gas facility. It's just saying we'll give our debt to natural gas. Instead, why not put money into solar debt?"

A new wind system would be comparatively cheap, according to energy expert Dan Berman, costing just 4¢ to 5¢ cents a kilowatt-hour (10,000 of those kilowatt-hours would service San Francisco). Berman, coauthor of *Who Owns the Sun?*, is an analyst in the state's Office of Ratepayer Advocates, although his views do not necessarily reflect the opinion of that office. "Five cents — that's cheaper than natural gas when you account for the price of fuel. That's cheaper than what the governor is saying he's going to spend on these contracts. Why aren't the governor and the legislature thinking of these things?"

Berman proposes massive investments in solar and wind projects. "If you put a billion a year into wind and a billion a year into solar installations, you could put in 12,500 megawatts of renewable peak capacity (enough to serve more than 25% of the state on a hot summer day) in 10 years."

That level of investment still pales in comparison to what ratepayers have spent to underwrite the state's nukes: \$14 billion under the deregulation law alone.

Beyond the immediate importance of clean-power technologies for California, these measures could spawn similar plans nationwide; mass requests for new solar panels by such a large state could reduce the costs of the technology quickly. Energy experts say this is essential, because the economic and ecological effects of California's failed experiment in deregulation have already rippled through the rest of the nation.

Now, a few states that were following California in lockstep have paused their own deregulation efforts. In some states there are signs of resentment about California's growing energy needs. This anger could be used as political pressure to change the direction in which Davis is taking the state. "With Bush at the top, it's hard to see that changing," Asmus told us. "But maybe this is what's going to get citizens so enraged that they're going to take back their own power supply." ❖



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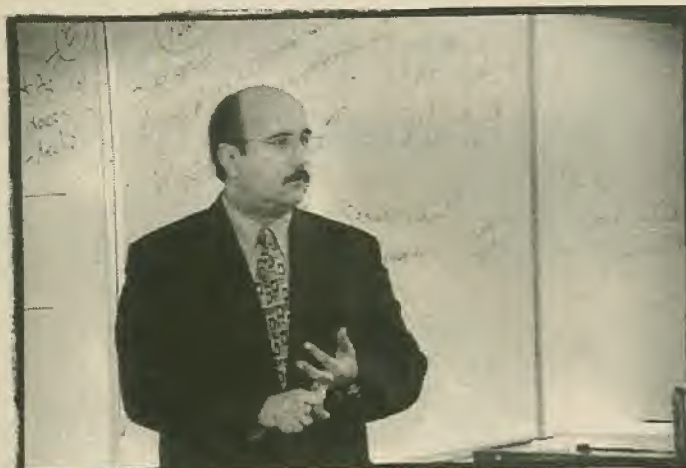
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Culture

labor laws

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The San Francisco exotic dance clubs, notorious for their antilabor practices, are contending with new legislation that protects dancers' rights. As of Jan. 1, 2001, the California Labor Code states in no uncertain terms that a dancer at an exotic dance club is entitled to keep all her tips. Assembly Bill 2509, authored by Darrell Steinberg and signed by Gov. Gray Davis on Sept. 29, 2000, states that "any amounts paid directly by a patron to a dancer ... shall be deemed a gratuity." A gratuity belongs by law to the worker.

Until 1988 it was generally assumed that dancers were entitled to the tips that customers gave them. But that year the clubs began charging the dancers "stage fees," rationalizing that the dancers were not employees but "independent contractors."

Nonetheless, as Head of the Division of Labor Standards and Enforcement Miles E. Locker explains, the dancers were and are employees. "Dancers are economically dependent on the clubs where they work, the clubs control the details of their work, and the work that the dancers do is an integral part of the club's business: the clubs make their money selling dances," Locker says. "This points to an employer-employee relationship." Moreover, "it's up to the Labor Commission and the courts — not the employers — to decide whether workers are employees or independent contractors."

Rulings throughout the United States have determined that dancers are employees. Since the early 1990s individual dancers in San Francisco have filed complaints against club owners, including the Bijou Group and Mitchell Brothers. In 1993 Johanna Breyer and Dawn Passar cofounded the Exotic Dancers Alliance and sued the Bijou Group for charging stage fees. When the Labor Commission investigated, they found that the clubs weren't even paying minimum wage. The lawsuits became class action suits, and Bijou Group dancers were ruled employees in 1996. In 1998 the dancers at Mitchell Brothers O'Farrell Theatre won a \$2.85 million settlement. Both rulings required the clubs to pay back "stage fees," overtime, workers' compensation, unemployment, Social Security, and payroll taxes.

In response to these rulings, the Bijou Group and Mitchell Brothers recognized their workers as employees, and defined the sum that the customer gave the dancer as a "service fee" (comparable to the money you pay for dinner at a restaurant, not including the tip you leave the waiter). Locker says that before A.B. 2509, it was legal to define this money as a "service fee" so long as the employer declared the entire fee as taxable income and used a portion of this gross income to pay the dancers' wages.

But according to some dancers' allegations, the clubs were defrauding both their workers and the Internal Revenue Service. If the customer paid the dancer \$20, for instance, the club was supposed to declare the entire \$20 as taxable income. Instead, the club would pay the dancer \$10 out of the customer's \$20 and only declare the \$10 it kept for itself. In this case, the \$20 could not be defined as a service fee. That money was legally a tip, and,

even before A.B. 2509, the dancer was therefore entitled to the entire \$20. However, dancers rarely received more than \$10 as a "commission." The clubs allegedly stole half of the dancers' tips, neglected to pay them minimum wage, and thus made an estimated \$2 million a year at its employees' expense.

Since customers paid the "service fee" in cash, it was hard to prove that the clubs were not recording the full amount as taxable income. A.B. 2509 would ideally do away with this problem. According to Locker, the assembly bill is designed to crack down on "phony bookkeeping meant to defraud dancers and tax authorities alike." Under A.B. 2509, the money that the customer hands the dancer is a tip, and thus the sole property of the dancer. The clubs, can no longer define this money as a service fee and take part of it.

Unfortunately, the clubs have already found a way to circumvent A.B. 2509 and make dancers' working conditions worse. Déjà Vu, a corporation that owns at least 10 clubs in San Francisco, has implemented a "ticket system" to get around the new law. Customers now buy "Couch Rent certificates" from the club and exchange these coupons for dances. A dancer named Stacy read to me from five signs she had torn off the walls of the club where she works: "Due to the passing of Assembly Bill 2509 ... clubs will no longer permit patrons to directly pay for private dance or other goods or

services.... All patrons must purchase Couch Rent certificates in order to obtain any private dance." She added, "This is a ridiculous law that was proposed by a freshman legislator because of a half a dozen ex-dancers who claimed their peep show arcade was forcing them to split their tips."

As laughable as the "Couch Rent certificates" sound, Stacy says that this new system is worse for the dancers. Under the old system, the dancers collected the money, then paid their employers a portion of their earnings. "Now the club collects all the money, and they don't have to pay the dancers anything. They're still supposed to be paying us minimum wage, and they're not even doing that!"

Sadly, most dancers in San Francisco and the state of California are still de facto independent contractors. The Labor Commission has handled 50 to 100 cases against the clubs, but it has never conducted a statewide audit of the exotic dance industry. "I wish we had the resources to do that," Locker says. "Obviously these workers are as worthy as any other workers, but the state requires that we devote our resources [for statewide enforcement] to other industries." Although the commission has consistently ruled that dancers are employees, most clubs have not been audited and still treat their dancers as independent contractors. The commission only investigates when individual dancers file claims.

Few dancers have the know-how, money, time, or motivation to press charges against the clubs where they work. The vast majority of them go into this fast turnover business trying to make as much money as they can. The last thing they want is to provoke their employers and risk their jobs. The same factors prevent these workers from mobilizing, though they would clearly benefit from the negotiating power and protection of a union contract. So far, the only unionized club in the nation is San Francisco's Lusty Lady. Since the Lusty is a peep show, the dancers earn less money than they could make lap dancing at other clubs. Nonetheless, working conditions there are arguably the best in town.

Many workers don't protest their employment conditions because they fear management retaliation. Breyer reported that she was "forced out of the industry because of her activism." She added, "For every dancer who's successful in these suits, there are a hundred dancers who have to pay because the managers retaliate. For the most part, people who file claims are on their way out of the sex industry." Politically, economically, and legally, the situation is heavily weighted in favor of the club owners, who have powerful political alliances and plenty of funds for legal fees. As one dancer put it, "The club owners make so much money at our expense that they would rather fight us in court than grant us our legal rights as employees." ❖

Why don't you pay the girl?

Exotic dancers sue for rights. *By Ann deLorenzo*



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Fear of love

Valentine's Day may be connected with a rise in domestic violence.

By Elizabeth Hille



On Valentine's Day, like every other day of the year, a woman will be battered every 12 seconds. In fact, the stress of holidays such as Valentine's Day can bring about even higher incidents of domestic violence. So this year the California Coalition for Battered Women is studying whether domestic abuse shelters receive an increase in clients and calls in the weeks surrounding February 14th.

The coalition is sending out surveys to all domestic abuse shelters in California. Linda Berger, executive director of the coalition, gave her opinion about the possible outcome: "My feeling is that there will be a gradual rise [in abuse]. Emotions are high, so there could be more instances." But she's quick to stress that Valentine's Day does not cause domestic violence, because usually the violence is already there. A batterer doesn't start hitting because it's Valentine's Day. It does seem, though, that the day's pressures and romantic expectations can exacerbate the abuse cycle.

While people without violent tendencies might experience deflated emotions because they didn't get the right color roses, or their sweetie gave them socks instead of shoes, these minor irritations could instigate a violent outburst in an abuser. In the days following Valentine's Day, says assistant district attorney Machaela Hctor, "I've definitely seen an increase in domestic abuse cases."

Working in San Francisco's domestic violence court, Hctor schedules the court dates for all new domestic violence misdemeanor cases. (Domestic violence can be classified as either a felony or a misdemeanor, but domestic violence court is only for misdemeanor cases.) Shortly after Valentine's Day, Hctor usually finds herself scheduling 12 to 15 new domestic violence cases a day, whereas on a typical day she would schedule only two to three cases.

Female deaths resulting from domestic violence may appear to be decreasing in San Francisco: the San Francisco Police Department recorded 11 such deaths in 1998, and only 5 in 1999. But there were 1,188 domestic violence arrests in San Francisco in 1998, and local shelters and crisis lines deal with thousands more people who need assistance. Statistics for 1999 from the three women's shelters in San Francisco — La Casa de las Madres, Asian Women's Shelter, and Rosalie House Riley Center — indicate that arrests are only a small part of the story: those centers received 30,000 crisis calls and took in 3,805 women, many with children. And domestic violence is still one of the most underreported crimes in the country.

Even on an ordinary day, Dr. Beth Kaplan of S.F. General Hospital says, "Approximately seven or eight patients who come to the emergency department per day are involved in an active relationship with domestic violence." And if Berger's expectations are borne out, the E.R. will see more abuse victims than usual in the next week. Dr. Deborah Cooper, a psychotherapist and

rejection specialist, speculates that Valentine's Day, a holiday devoted to love, might remind an abuser that his or her relationship is not working, or that the abuser's expectations are not being met. As a result, the abuser could choose this particular time to lash out.

Not just a straight problem

San Francisco, known for liberated sexuality and queer love, hasn't addressed the problem of domestic violence with any more success than cities whose cultural values are more conservative. While most of the cases seen in the district attorney's domestic violence unit involve battered women from heterosexual couples, there's also a high incidence of violence in queer couples. In fact, domestic violence affects about 25 percent of queer couples, the same percentage as among heterosexual couples.

In both queer and hetero couples, though, women or people who identify as women are victimized at a higher rate than men, and men are more often the abusers. But women, in both heterosexual and lesbian relationships, can abuse too. Across gender lines, abusers are violent for the same reasons: they want power and control. And this power and control can be gained in many ways, not just through physical violence.

One battered lesbian woman, Jenny*, said it was "love at first sight" between her and her ex-lover. Her abuser, like many abusers, was a smooth, sweet talker. Things progressed quickly. They moved into Jenny's house after two months. Jenny said her abuser "put me on a pedestal, and she wanted me to spend all of my time with her. She even became jealous of my daughter. During one violent outburst, my abuser chased

my daughter into her bedroom, then ripped the door off of its hinges."

"There seems to be a myth that all queer relationships are harmonious," says Dr. Laura Petrcek, a clinical social worker who runs a lesbian batterers treatment program. While domestic violence cuts across all communities, races, ages, and sexual orientations, many queer victims can endure a twofold kind of perceived stigma. Coupled with the discrimination that many queer couples face for simply being queer, the pressure of speaking about an abusive relationship can be even harder. "The queer community is afraid to acknowledge that domestic violence occurs, and until we overcome this fear, we won't have the strength to eradicate it," says Shawna Virago, the domestic violence program director of Community United Against Violence.

The prison house of love

Angie* endured eight years of violence with the father of her three children. When Angie's boyfriend beat her, she says, he would always aim for her face and say things like, "You have children — no one else's going to want you."

Abusers, like prison guards, recog-

nize that in order for physical abuse to be effective, there also needs to be control over a prisoner's mind. So by using psychological cruelty and emotional control, abusers systematically break down their partners' resistance. Thus they gain physical control over their victims, combined with control over his or her feelings and patterns of thinking.

For example, Jenny's abuser would wake her up in the middle of the night, saying she needed to talk about their relationship, or she would spin outrageous lies about how she had cancer and needed money for surgery. Jenny became sleep-deprived, the victim of a coercion tactic that abusers commonly use to weaken their partners' mental and physical stamina.

Exhaustion, along with the isolation that often characterizes abusive households, makes resistance difficult, according to Ina Moon, supervising case manager at the Rosalie House Riley Center. Jenny, like many victims, was ashamed of her situation; she didn't want to tell anyone, fearing her friends' reactions. She didn't want to hear the usual responses, like "Why

don't you leave?" and "You can stop the violence if you want to."

These kinds of comments reflect prevalent misconceptions about abuse that wind up placing blame on the victim, rather than the abuser. "The abuser brainwashes, so often it's difficult for victims to recognize things that other people would consider violent," Moon says.

"I couldn't articulate what was happening," Jenny says. "It's difficult when you're in the situation because sometimes it's hard to know what's going on. It becomes normal, though you know it's not."

Angie said that her family and friends didn't step in when her boyfriend hit her because "they [thought] they shouldn't help me, because I was going to go right back. But you never know. You never know if the person's going to go back."

Be mine

Often abusers feel as if they own their victims or are entitled to possess them, Moon says. Sugared sentiments highlighted during Valentine's Day, such as "be mine forever," are often turned into very serious threats for many people in abusive relationships.

Sometimes it's hard to tell the difference between a romantic promise of everlasting devotion and abusive threats. After Jenny broke up with her lover, her ex stalked her. She scaled the side of Jenny's house, broke in, and left pictures of Jenny behind with the words "kill" and "die" scrawled on the back. Despite these warning signs, Jenny was torn. "I still loved my ex, and I wanted the violence, not the relationship, to end."

On Valentine's Day, especially, victims of domestic violence, like many people, feel the pressures of coupling. "A lot of women in shelters experience more of a pull to go back to their batterers," Moon says. As marketers sell the idea of a happy, romantic holiday, many women in shelters need to be consoled. But it's a step in the right direction if these women make it through today, since on average it takes a woman seven tries to leave her abuser and break the cycle of power and control. Victims can't stop the violence, Moon says, but they can make a decision to seek help and leave. ❖

*Names have been changed

Local resources

Community United Against Violence This organization serves gay, lesbian, bisexual, transgender community and includes a domestic violence program and counseling for victims of hate crimes. 973 Market, Suite 500, S.F. (415) 333-HELP (4357) (24-hour hotline, Spanish and Asian languages spoken).

W.O.M.A.N. Inc. The organization offers legal advice, referrals, and counseling, including services for lesbians. 333 Valencia, S.F. (415) 864-4722 (24-hour hotline, Spanish spoken).

La Casa de las Madres (415) 333-1515 (24-hour hotline).

Rosalie House 3543 18th St., S.F. (415) 831-3535 (24-hour hotline).

Asian Women's Shelter (415) 751-0880 (24-hour hotline).

Unfortunately, there are no shelters in the Bay Area for men or those who identify as male.

E.H.

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ask isadora
by isadora alman

My single valentine

Q: Oh, no! It's that time again, when all of us who are not part of a romantic couple are made to feel like something the cat dragged in — worse, like something no self-respecting cat would drag in. Are those of us who do not have a special someone really out of step with the natural order or just with the advertising industry?

A: Well, you're not much good to the chocolate producers of the world if you're not buying two-pound boxes of tooth-decaying sweets, and florists will not make a killing from you if you stick to a twice-a-month bunch of daffodils for the hallway table. If you want to be on the good side of the greeting-card people, send a card of commiseration to another unattached friend. While you're at it, buy yourself a candy bar and surprise a friend or your housemate(s) with some flowers. That takes care of you and the advertising cartels. Now, about you and nature, or, more important, you and your sense of yourself as a misfit ...

I have been writing Ask Isadora for 17 years. During that time I have been coupled and not looking, coupled and looking, single and keeping an eye open, and single and beating the bushes. Whatever state I happened to find myself in during every one of those 17 Valentine's Days, I have always been aware of feeling the pressure that you mention — that being part of a dynamic duo was nature's way and anything less was ... well, definitely less. I can't change the popular press single-handedly, nor can I change the mind-set of biological determinists who postulate that everything is the result of hardwired mating urges. But if you're feeling blue, I might be able to at least change your mind about being unattached as necessarily a "poor me" state of affairs. What follows are some quotes from my just-published book, *Doing It* (Comari Press, \$15.95), a collection of helpful hints and sexy suggestions from column readers and members of my Sexuality Forum Web site offering a different perspective.

"As a single guy, the commercial hype of Valentine's Day can make even the most well-adjusted and optimistic single person feel like a pariah. But it is important to ignore the hype, and I couldn't agree more with you on your suggestion to take stock of the important people who like you day in and day out. They are far more important and fulfilling than a fleeting mismatched romance. Having been in the two-by-two parade to board Noah's Ark with some pretty incompatible people in the past, I think I'll sit this one out." (Page 9)

"I have been single for the past year-and-a-half and have been having more fun than in my whole entire life. I used to sit around worrying about why I didn't have a boyfriend, but now I am going out all the time and doing things I want and not worrying about someone else's schedule." (Page 8)

"I am very proud to be single, especially when I think of many of my friends who are unhappy in relationships but unwilling to take the risk of getting out of them. I am proud that I can be on my own and not succumb to the pressures of finding a mate. I admire those qualities in other people ..." (Page 9)

"For the people who want to get on with their lives after a relationship has ended, running a witty personal ad will get you lots of attention, but please keep in mind that the blind leading the blind tend to walk into traffic! Give yourself time after a relationship ends." (page 228)

"I've never been a better person. I've never been a better father. I've never felt this kind of happiness before. I'm still working on me ..." (Page 229)

"Get out of the house and get yourself involved in activities that will feed and nurture your spirit. Always wanted to learn how to ballroom dance? Now is the time. Think you've got a marathon in you? Start training. Interested in Thai cooking? Take a class. As you begin to nurture your own inner spirit, you'll begin to find satisfaction, pleasure, and purpose in life once more, and this will bubble forth from the well of your soul to those around you. Your happiness will be evident in the smile on your lips, the glow of your cheek, the sparkle in your eyes. Life will fill you with pleasure and your cup will runneth over. The most attractive people are those who are content within themselves and have something to give, not those who seek to fill an emptiness within themselves with the shallow attention of others." (Page 7)

"You could masturbate in the kitchen. If you really need someone there, you could get a Beta fish. The idea is to have just enough friends that you feel a nice balance between company and alone. A nice balance keeps thing looking bright." (Page 232) ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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techsploitation
by annalee newitz

Orgasm implants

We stood outside the office while she smoked a cigarette and I talked about having sex with cyborgs. One of our coworkers walked by and raised his eyebrows when he heard me saying, "I just love books where the girl gets to fuck a cyborg, because they're always so much better in bed."

She exhaled a plume of smoke and replied with a jaded shrug, "Well, of course. That goes without saying."

We were talking about one of Marge Piercy's S.F. books, which I'd recommended to her after she told me she was a consummate fan of "erotic science fiction" — a genre I'd never heard of before, but which I immediately recognized as one of my favorites too. In fact, the very first S.F. book I ever read (way back in 1979) was an anthology called *Mutants*, which almost certainly introduced me to the idea that sex was all about alien bodies, machines, and a cyberpunk future. And ever since then, I've collected books and movies about cyborgs and humans in the sack: I even tracked down that whacked snippet of anime porn called (in the English version) *Sexorcist*.

Lucky for me, everyday life in the techno-fetish age keeps getting more and more like pornography. Just in time for Valentine's Day, all the daily news nippies like CNN.com were shooting off stories about some pain specialist in North Carolina named Stuart Meloy who "serendipitously" discovered a nerve in the spinal column that's responsible for orgasm. He had some woman's spine opened up on his operating table and was plucking her nerves with an "electro-stimulator" — a common practice in cases of chronic pain, where the hope is that you can interrupt the flow of pain if you can find the nerve responsible for it. The woman was awake during this procedure, which is also typical.

When our intrepid Dr. Meloy used his stimulator on one particular spot in the woman's spine, she "cried out," and told the doctor, "You'll have to teach my husband to do that." Although nobody has come out and said, "The chick had an orgasm right there on the operating table, all because of a little piece of technology that was stimulating her exposed nerves," I'm guessing that she did. Or maybe she just got really hot. Either way, apparently, this kind of thing has happened before, thus leading Dr. Meloy to file a patent for a device that will feed "electro-stimulation" into women's spines and make them come. Of course, this would only be for "clinical" use in women who have "orgasmic disorders." Our special buddy Dr. Meloy is looking for volunteers right now for his clinical trials. Sign me up! I want a cybernetic implant that gives me orgasms!

In an interview with SFGate.com, Meloy described how the device would work in reality, as opposed to my masturbatory cyborg fantasy. A small probe would be attached to the woman's back and she would "have sex as usual," then the electrode would fire and hopefully induce orgasm. "This would train them into the behavior over time," Meloy said, sounding intensely creepy.

I liked everything up to the "training them into the behavior" part. I mean, I'm as kinky as the next geek and have read my fair share of sexy "training" scenarios on those naughty BDSM Web sites. But this ain't no BDSM scene; it's medicine. What exactly does it mean when a doctor says he'll use an orgasm inducer to train women into having orgasms while engaging in "sex as usual"? If "sex as usual" is what I think it is — heterosexual, missionary position, "vigorous thrusting," — then I'm not so sure I want women being trained to enjoy it.

But let's give our Dr. Meloy the benefit of the doubt and assume that "sex as usual" means whatever the woman in question generally does, whether that's hetero missionary stuff, fisting with her lesbian lover, masturbating, or turning her boyfriend into a pony and riding him around the house. With her electro-stimulation orgasmo-implant, she's now going to be "trained" to have an orgasm during whatever activities she thinks of as sex. If that's the point, I'm just not sure why she has to have a so-called orgasmic disorder in order to need this device. Let's just call it a sex toy, or a recreational implant, and leave it at that.

Why must a woman be sick to want orgasms at the push of a, uh, probe? Is it really medicine if a woman induces orgasms through direct neural stimulation rather than through genital manipulation or whatever? That seems to be what Dr. Meloy is claiming, and the whole thing sounds to me like the clit-pump furor I raged about last year, when the government officially recommended these expensive, unwieldy pumps to treat "arousal disorders" in women. Dr. Meloy's technogasm probe is yet another example of the biotech establishment trying, quite literally, to define what gives us pleasure.

When I get my orgasm implant, I want my own finger to be on the button, thank you very much. Nobody is going to train me when to come. And hey, we live in a high-tech world now — it's not a disorder if you don't get off in the old-fashioned way. Why keep using the clunky 386 chip when you could be running something faster, ya know what I mean? ❖

Annalee Newitz (probe@techsploitation.com) is a sirly media nerd who wants direct neural stimulation, and she wants it now. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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Safe in St. Petersburg?

On Jan. 5 security guards at an expensive St. Petersburg restaurant beat up two members of a party that included British tourists. One woman, Zanna, speaking from London says, "Now I feel obligated to warn people about going to Russia." She recalls that the first course consisted of food that wasn't fresh. The group canceled the remainder of the order. They were billed for the entire order. When they objected to the bill, a private security team apparently surrounded them. After they were beaten, the remainder of the food was thrust at them in carryout boxes.

Alexander Schmidt, the owner of the restaurant, has canceled his contract with the private security firm. He has fired two employees. But he says, "The group was acting in a provocative fashion."

Should you fear going to St. Petersburg? Yes and no. Russia is not as tourist-trained as India, where every third person speaks some English and the backpacker's bible *The Rough Guide* is accurate. According to Walter Denz, the energetic Swiss expat businessman who heads the Linden and Denz language school, "The *Rough Guide* to St. Petersburg, or any guidebook, is inaccurate as soon as it is printed. Things change quickly here. The only way to know your way around is to ask people once you are here. The historical sights obviously don't change, but the bars, restaurants, clubs, and casinos change constantly."

St. Petersburg has a vodka culture and an alternative club scene that makes Thailand look tame. A large number of nightclubs, discotheques, and alternative sex clubs are open all night. Ordinary Russians don't frequent these venues; you'll meet other visitors, expats, and a few Russian businessmen. Denz cautions me against entering into vodka-drinking competitions with natives: "You're vulnerable when you're drunk, an easy victim." And, he adds, "you'll lose the competition."

St. Petersburg is also home to legions of sex workers catering to every preference and taste. Rumors abound that occasionally an enthusiastic amateur drops his or her drawers. Even in a country with a rich cultural tradition and literary obsessions, you should never forget to practice safe sex.

Criminals, however, are not the primary threat. Clubs are frequent foraging grounds for OMON, the police unit in charge of special assignments. OMON has a nasty rep for using force sufficient to make Rodney King look lucky. Raids don't happen often, but if you're caught in a club raid, it's important to obey the police. It helps to carry a copy of your passport and visa with you at all times. You need to know enough Russian to understand police directions.

Street police occasionally ask to see your documents. Produce them swiftly, or they'll search you, removing a little cash in the process. Being a Westerner does not give you a "get out of shit free" card in St. Petersburg. Protesting about police petty theft is pissing in a very cold wind.

Despite the prevalence of alcohol and the consumption of same in every conceivable public place at any time of day, drugs are a big *nyet nyet*. Even a small amount of weed — five grams or less — can get you imprisoned or sent to a labor camp for five years. The current embryonic capitalist system has inherited labor camps from its soviet ancestor. They're still here, and the Russian government still uses them.

St. Petersburg is built on a series of islands surrounded by the Neva River and the Gulf of Finland, and as a result the area has an almost fairy-tale beauty. The downside to this unearthly charm is that from May until mid-November all the bridges across the Neva are closed from 1:55 a.m. until 4:55 a.m. The city is cut in half. The metro stops service around midnight. You can easily be stranded on the wrong side of the bridge. Your only recourse is to keep drinking until 6 a.m. or catch the Palace Bridge between 3:05 and 3:15 a.m. when it lowers for a few minutes to let cars and pedestrians stagger home.

Taxi drivers are not the knights in shining vehicles rescuing damsels outside of nightclubs that we're accustomed to in the West. It's considered unsafe for a woman to get into a taxi alone at night. But taxis aren't the only way to get around; many Russian drivers will stop if you hold out your hand. You'll have to negotiate a price and should only get into the vehicle if you feel comfortable with the driver. Women who are not suicidal should avoid doing this alone.

Under the soviet regime everyone was equally destitute, so Russians did not develop a cadre of skilled pickpockets. Since the advent of a market-based economy, some Russians practice freelance socialism via force. Don't go out alone, drunk, or stupid. Your best protection is learning the language. It's remarkably affordable. Call Language Studies Abroad at 1-800-424-5520 for more information. ♦

Diane Goldberg is our temporary Russian correspondent. This is the second of a three-part series.

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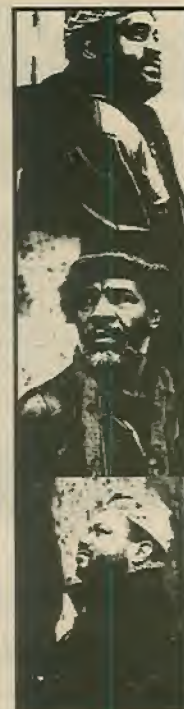
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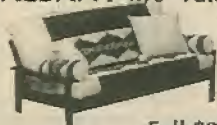
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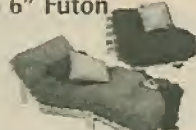


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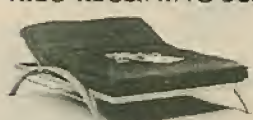
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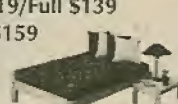
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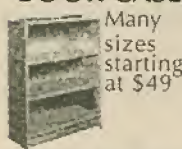
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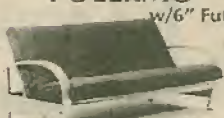
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Barging through Europe

By Paul Reidinger

Since Venice was one of the great powers of the Middle Ages, its Most Serene Republic, ruling much of Italy and the eastern Mediterranean, it stands to reason that la cucina veneta — a version of which is promised by the sign over the door of Ristorante Gondola in North Beach — would be wide ranging. Seafood? Certainly. Dishes from elsewhere in Italy? Of course. Spices with a distinctly Eastern cast? Yes.

How about cat? The thought never occurred to me, until an Italian friend mentioned that Venetian food is legendary not least for its feline preparations. He seemed pleased that I was stunned and, yes, just a bit horrified. Perhaps he was kidding. But Venetian restaurants often do feature, if not actual dishes of cat, images of cats in paintings and small statues.

You will find no such iconography at Gondola, and that's just the beginning of the restaurant's reassuring temper. You won't find any little gondola replicas, either, or in fact any cutie-pie touches. Owner Gino Assaf's decorative scheme strikes in-

stead the homey urban note: the floors are very au courant colored concrete, the walls a rich, warm umber, the tables and chairs done in classic Italian taverna style. The most striking visual effect of the simple storefront space is the high frame over the rear half of the dining room, like a squared-off proscenium arch that adds a low-key hum of theatricality to the mood.

The menu is attractively brief, offering a half dozen choices each for antipasti, pasta, and main dishes, along with a few daily specials. But the short list of choices belies the kitchen's range, which extends far and wide over the Italian peninsula. House-made egg fettuccine gets a hearty splash of beef bolognese sauce (\$10.95 at lunch); penne is tossed with a similar preparation, this one featuring fennel sausage instead of beef and lightened with green peas (\$9.95 at dinner).

There is also pasta with puttanesca sauce, the famous Neapolitan blend of tomatoes, garlic, anchovies, olives, and hot chilis; roasted rabbit in the style of Chianti; a classic Caprese

salad (\$6.95 at dinner) — of mixed greens, tomatoes, fresh mozzarella, capers, basil, and a touch of anchovy — from the isle of Capri (where the emperor Tiberius built all those villas) off the Amalfi Coast.

And there are dishes that seem just quintessentially Italian. The omnivores in your party will like the carpaccio — thin slices of raw beef festooned with arugula leaves and shavings of Parmesan cheese and dressed with lemon juice, capers, parsley, and extra-virgin olive oil (\$7.95); the vegetarians will more than make do with the antipasto vegetariano, a plateful of eggplant, peppers, and radicchio all mellowed by the grill and dotted with black olives (\$6.95).

If your only experience of Venice was Gondola's menu, you would be forgiven for coming away with the impression that the Venetians were still running the Italian show. (And perhaps they are.)

I have always been struck by the faintly exotic note in Venetian cooking. The city was the western terminus of the Silk Road, the place where spices from all over Asia and the Middle East found their way into the canons of Western food. So I was slightly disappointed to detect no such note in the "spicy pink" sauce accompanying the grilled prawns (\$14.95 at dinner). Still, the sauce (more red than pink) carried a pleasant charge of heat, and the dark green jungle of wilted spinach heaped at the center of the plate not only made a nice bed for the saucy prawns but was just the kind of thing children resist eating because their mothers tell them it's good for them, not because it isn't tasty.

We did catch one sly breath of the East: a hint of nutmeg in the rigatoni Gondola — a plateful of chubby tubes bathed in a spinach-ricotta cream sauce (\$7.95 at lunch). Nutmeg is the seed of the fruit of a tropical evergreen tree that grows on the Malay peninsula. It also contains (as children of the 1960s can attest) a powerful hallucinogen, though we noticed no effect other than deep satisfaction made deeper still by a tartuffio, a snowball-size globe of hazelnut ice cream coated with chocolate shavings and dribbled with (genuinely pink!) strawberry sauce (\$4).

Of course, Italian food, especially as rendered by Ristorante Gondola, is all about satisfaction. No hallucination needed. ♦

Ristorante Gondola. 15 Columbus, S.F. (415) 956-5528. Lunch: Mon.-Fri., 11:30 a.m.-3 p.m. Dinner: Mon.-Thurs., 5:30-10 p.m.; Fri.-Sat., 5:30-10:30 p.m. MasterCard, Visa. Pleasant noise level. Wheelchair accessible.

Without Reservations

Stray cat

Do cats really have nine lives? If so, Reed Hearon's Black Cat, over on Broadway, has already used up a few. The restaurant, which is just three years old, has already been through a few refocusings, the latest of which turns the place into a shiny French bistro, with a beatnik gloss. The walls are hung with framed versions of Lawrence Ferlinghetti poems but are otherwise devoid of art. This is an interesting idea, but not necessarily a good one, since the poems, while handsomely printed, are unreadable unless you happen to be standing directly in front of one of them. As soothing, subliminal visual cues, they have no effect at all.

That odd lacuna places the burden of the reinvented restaurant's success squarely on the shoulders of those old workhorses, food and service. The former has its moments, particularly with respect to the pommes frites, which appear with Hayes Street Grill-style regularity. And with good reason: crisp-soft (the result of proper curing in cold salt water, among other things), well-seasoned, just slightly oily, they leave nothing to be desired and make a good match with the extensive offerings of the oyster bar.

But the rest of the menu is pocked by a most un-Gallic chaos and mediocrity. We both burned our tongues on the panisses, essentially giant french fries made of chickpea flour. Tuna tartare: timorous. Roasted crab made a spectacular mess but was unmemorable. Even Hearon's famous iron-skillet-roasted mussels (a staple at his restaurants at least since his days at LuLu in the first half of the 1990s), while good, were not as good as other takes I've had around town lately. The mussel has been discovered, or rediscovered — with the further revelation that it takes well to vibrant broths and saucings. The iron-skillet thing, by contrast, seems a bit austere, with just a small pot of melted butter to lubricate the experience.

But Black Cat's food at its most indifferent could not compete with the service. From an AWOL maitre d' who let guests stand at the podium for minutes on end, to the failure to bring bread and water despite repeated requests, to running out of crab stew — in crab season! at a media dinner! — the human side of the operation seemed badly out of sync. If this is the spirit of the Beats, then a swift exorcism is in order.

♦ ♦ ♦

We've had some reader inquiries about the closure of the Cala Market at 4201 18th St. (at Collingwood) in the Castro. The closure is temporary; the store is being remodeled by its new owner, the supermarket behemoth Ralph's.

Paul Reidinger
PaulR@sfbg.com

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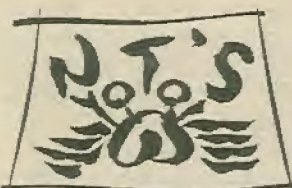


No cat power: Gondola owner Gino Assaf, second from right, and his staff — from left, servers Auxilia Giomi and Carola Zertuche, chef Rodolfo Umanzor, and Walter Hernandez and Carlos Rubio — have the Venetian touch, sans felines.

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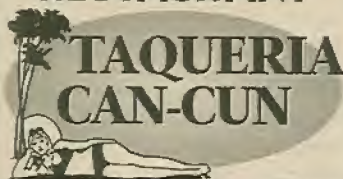
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by dan leone

Ann so forth

Last weekend while I was camping out in Joshua Tree, eating ramen noodles, trail mix, and dehydrated onion-and-lettuce sandwiches (and if you believe that, welcome to Cheap Eatsland, stranger; you're going to love it here; lots of useful information; good advice; punctuation ...) where was I? — (sentences) oh yeah, while I was away, something big and newsworthy was going down here at home. I honestly don't know whether any of the local media reported on it, but probably not, because I think some kid in Sacramento or Nevada was being barked at by a dog that day. So in case you don't know, it's officially official, as of Feb. 3: what used to be Sloan Street in Oakland's Dimond District is now Frances Bienati Way. Mark your maps.

If you don't know who that's in honor of, then welcome to Missed-the-Boatsville, because Ann's Cafe, the greatest restaurant in the history of the universe, proprietresspersoned by the greatest proprietressperson in the history of the universe, Frances Bienati, has been closed on account of retirement for about a year.

Anyway, congratulations to St. Frances of the Grill. If it were up to me, I'd rename the whole Bay Area after her. In fact, since it is in effect up to me — on this page of this paper, anyway — I reckon I will rename the whole Bay Area after her. From hence on forth, it's the Frances Bienati Area, cheap eaters, and don't you forget it.

So that's the good news. The bad news is that Gravy's, my new favorite restaurant in the Frances Bienati Area (ever since Ann's closed) hasn't been open for weeks now, and while I remain cautiously optimistic, (the alternative being suicide) the city of San Francisco had better start looking for a street to rename Gravy Way. Unless it wants to concede to Oakland as the most on-the-ball city in the Frances Bienati Area.

In other news, yesterday around lunchtime me and Binko were belling around in the Excelsior District, not thinking anything in particular, let alone "Ann's Cafe," when what do we see but a really fantastic looking hole-in-the-wall called Ann's Coffee and Sandwiches, or Ann's Donut and Coffee Shop, or something like that. The point being: in we went, and while it wasn't nothing to name a street after or nothing, it is a place worth knowing about.

Mainly for the atmosphere, so I'll start with that. There's a great old Formica counter, lower than usual; instead of stools, you're pulling up a great old antique yellow-seated kitchen chair. Very cool. Very comfortable. Kick back, relax, and enjoy the fluorescent lights, the view of the griddle, the Farmer Brothers. If you're sitting at one of the tables, which I don't advise, you might want to check out the art on the wall next to you. There's a No Smoking sign, an Exit sign, and an Old West water-damaged painting of a little boy standing on a stagecoach with a gun, hopefully a BB gun, not pointing at but probably fixing to pop his little straw-hatted sister, from the look on his face.

Now ... what's for lunch?

Breakfast! If you want to take a lesson from me and Binko. He got a burger. I got breakfast: liver and onions and eggs (over easy), hash browns, and toast (\$5.35). And if you think liver and onions is weird for breakfast, you can always get meat loaf and eggs, or "chicken meat steak" and eggs. But I wouldn't know about that.

All I know is the liver was better than Binko's burger; it had grilled onions all over it instead of mayonnaise, for one thing. For another, Bink said it wasn't so hot; he wished he'd gotten breakfast instead. He kept eyeballing my big slab of skinny liver, miraculously juicy for how thin-sliced it was. He kept eyeballing my onions. And the hash browns were perfectly browned, piled in a big pile with the fried eggs on top, oozing in — and Bink kept eyeballing all that, too. In the end, I felt bad for him and his little griddleburger and ploppball of probably bad potato salad. And I slid him my bowl of tomato rice soup — but not before tasting about a quarter of it. Once salted and peppered, it was pretty good.

Still, I'd stick with breakfast, I was you. Even if breakfast is a donut. They don't make them there, but there they are in the window, looking mighty fine and good-for-you.

Speaking of which, I just called Gravy's again (having worked up an appetite writing this), and guess what — good news: open! So that sound you just heard was one of two things: either me yodeling or the collective streets of San Francisco breathing a sigh of relief. ♦

Ann's Donut and Coffee Shop. 4488 Mission, S.E. (415) 334-1761. Daily 6:30 a.m. — 3 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

Good dirt hunting

I'm face down in the dirt, my knees caked with mud, twigs snarling my hair, a Swiss Army knife, blade out, clutched in one hand. Leaves sift down from overhead, a creek bumbles in the background, but otherwise the Sunday morning woods are eerily silent. Suddenly, a cry goes up, from somewhere on my left, out of sight. "Black trumpets! Come and see!"

There, nearly flush with the slippery black-brown leaves carpeting the forest floor, are a dozen sooty black, frilly-edged trumpet shapes, growing up in the woods' slow, interwoven rhythm of decay and renewal. More specifically, these are our quarry: black trumpet mushrooms, also known as black chanterelles, a delicious species of local wild mushroom that here, at Salt Point State Park, up along the coast just north of Jenner, are free to those lucky enough to find them.

Connie Green, who has been foraging mushrooms for more than 20 years, got her start when she married her husband, who came from Estonia. Mushroom gathering has such cultural significance throughout eastern Europe that Alan Davidson, in his encyclopedic Oxford Companion to Food, includes a whole separate section under the heading "Mushroom hunting in Russia." Quoting Valentina and Gordon Wasson's 1957 text *Mushrooms, Russia, and History*, he writes, "When the Russian child learns his alphabet, he sees by a picture that 'g' stands for 'greb' [mushroom]; this has been habitual at least since the 17th century."

Now, as a commercial forager, Green supplies many of the Napa Valley's top restaurants with the wild harvest she finds, from the coveted local porcini in early autumn to the springtime Sierra's first morels. A few times a year, weather and the fungi permitting, Green organizes mushroom forays for her friends and clients. On this hunt I'm tagging along with James Ormsby, chef at Bruno's, along with a dozen other mushroom hunters, mostly chefs, who cook all around the valley. We're looking for three main types of mushrooms: black trumpets, whose shadowy tint hides them against the rain-slick leaves; hedgehogs, identified by gills that stand out from the cap in a cluster of tiny white spines, making them look, from underneath, like flattened, spiky hedgehogs; and yellow-foot chanterelles, identifiable by their indented brown caps and yellow stems.

As we head up the path through Salt Point's campsites, unused for the winter, Green points out a low, shrubby sprawl of slender branches tipped with small oval leaves. "That's huckleberry," she notes. "Hedgehogs love huckleberry bushes, especially near tan oaks." Hiking up the hill with our baskets (we've been encouraged to collect our mushrooms in baskets, not bags — this way, the spores released by picked mushrooms can drift back down to the forest floor; Green, used to picking in quantity, totes a heavy-duty white plastic bucket pierced with dime-size holes), we learn to start walking heads down, spying into the shade under every bush.

Then it happens. Green spots them: a cluster of beautiful black trumpets, their inky throats wide open, some palm size or more. Squatting down a few yards away, I find at least a dozen more. They are an optical illusion; until you're right on top of them, it's nearly impossible to believe they're there. Even then, just a small adjustment of position and perspective can reveal a dozen more, literally underfoot. Sliding under a tangle of huckleberry branches, nothing, nothing, and then a string of hedgehogs suddenly appears.

"It's like an Easter egg hunt for adults!" says my partner Eric, who has bagged at least a couple of pounds of black trumpets by now. When a sudden bounty reveals itself, it feels like a moment out of a fairy tale, the delicate caps nodding just inches above moist earth. The inedible ones flaunt the weirdest shapes and colors, from the large, luridly greenish yellow "witch's hat" mushroom, which spins sticky, oozy threads when touched, to tiny orange blobs that look like freshly licked gumdrops.

Of course, not all inedible or poisonous mushrooms look creepy. Fungi are funny things; a mushroom you've seen at one stage can look very different at another, and unlike most cultivated crops, mushrooms can run through their life cycle in a matter of days, even hours. So until you really, really know what you're doing, don't eat anything you've picked until it's been vetted by a very knowledgeable source. While many edible mushrooms are distinctive and easy to identify, people die every year from picking and eating the wrong mushrooms. That's why, when we finally straggle back to the barn, a worn abalone-shucking table out back becomes our mushroom-inspection station, where Green picks through everyone's haul and chastises her novice pickers for bringing as least as much dirt as mushrooms. "You've got to pick clean!" she insists, since once dirt gets into the comblike teeth of a hedgehog, it's nearly impossible to get out. Smart pickers cut the mushroom off high on the stem and leave the leaves, pine needles, and clumps of earth back in the woods where they belong. ❖

For more information on mushroom hunting in the Bay Area, contact the Mycological Society of San Francisco at (415) 759-0495 or www.mssf.org.



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The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 € less than \$7 per entrée
 \$ \$7-\$12
 \$\$ \$13-\$20
 \$\$\$ more than \$20

Critic's choice

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Recently reviewed

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

On the cheap: udon

Minokichi Such dishes as zosui (rice porridge), hamachi nigazaka (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at

Carmel), Albany. (510) 559-9988. Japanese, S, AE/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and

that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalia Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khorshid bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Rose Pistola At Reed Heron's lively and upscale Rose Pistola, Italian is the cuisine on the table. There's plenty to choose from on this extensive menu — from small tapaslike treats like house-cured fish or goat cheese and bresola crostini to roasted quail and crackling-crusted shrimp pizza. (S.R., 8/96) 532 Columbus (at Green), S.F. 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiasf Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a battered whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuella's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

Cordon Bleu has huge portions, tiny prices, and a hopping location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town, at notably un-inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, S, AE/MC/V.

Hayes Valley

Arléquin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, C, MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brasilis Bistrot The Brazilian menu ranges from such traditional items as feijão-da (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes

1. Buzz: OneAsia
2. Turkey scallopini
3. Pasta Latini, A.G. Ferrari
4. Ferlinghetti with fries at Black Cat
5. The "Soup Nazi" rerun

the blender

are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The parietta — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make

Continued on page 42

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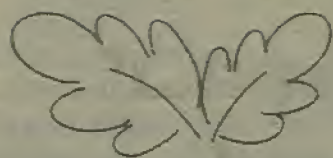
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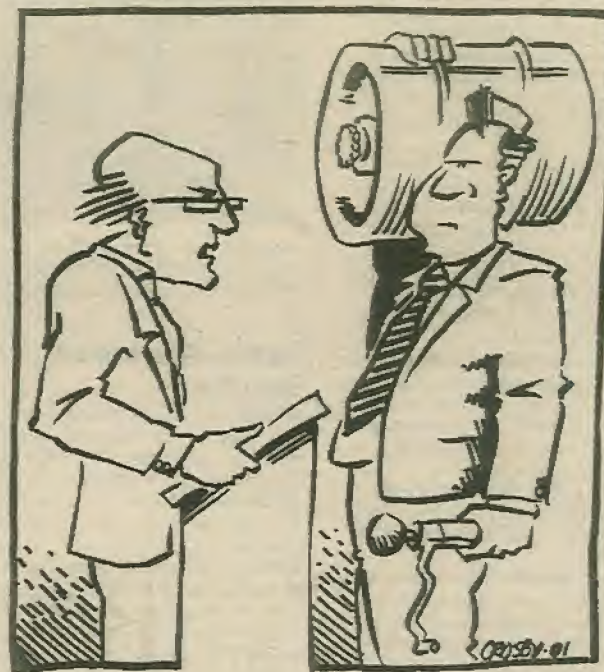
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dine listings**Eat Here Now**

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up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.). S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Tin-Pan Asian Bistro This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, \$, MC/V.**Tita's Hale Aina** There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soba noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, \$. **2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.**Haight, Cole Valley, Western Addition****Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.**Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.**Asqew Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.**Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V. **Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.**The Groaning Board**

Yes, well, when I said you could bring your own libations, I assumed you meant wine.

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Grandehe's Kamekya Sushi Bar Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V. **Kate's Kitchen** is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$. **Magnolia Pub and Brewery** A mellow atmosphere and beers that taste distinctly hand-crafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.**Massawa** Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V. **Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.**Mission, Bernal Heights, Potrero Hill****Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.**Amira**, a multileveled cave out of the Arabian Nights, melds virtuosic belly dancing shows with veggie kebabs; smoky, delicate walnut dip with pita chips; and the star choice, Turkish eggplant, a handsome portion of unbelievably tender sautéed aubergine in a marinara sauce. (E.S., 4/97) 590 Valencia (at 17th St.), S.F. 621-6213. Middle Eastern, D, \$, MC/V.**Baobab Bar and Grill** A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V. **Blowfish** glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.**Bombay Ice Cream and Chaat** You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, \$. **Burger Joint** makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

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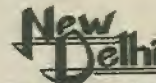


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Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, S, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, €.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, S, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, S, MC/V.

Delina serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, S, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, S, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, S, S, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, S, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, S, S, DC/MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, S, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisiana tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, €.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, S, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, S, S, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, S, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, €.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, S, MC/V.

Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, S, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, S, AE/DC/MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, S, MC/V.

Pancho Villa The best word for this 16th Street taqueria is big, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, €.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, S, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, S, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, S, AE/DC/DS/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, S, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, S, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food

in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, S, AE/MC/V.

Taqueria Can-Can serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, S, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, S, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, S, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, S, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassée; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, S, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, S, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, S, AE/DC/MC/V.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, S, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucy-fest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, S, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, S, AE/MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, S, MC/V.

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Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. Start the day right with superlative chicken hash, great house-made breads, brandied French toast, and springy buttermilk pancakes. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, S, AE/MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, SS, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, SS, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, S, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make PlumpJack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, SS, AE/MC/V.

Rose's Cafe has a flexible, all-day menu that starts with breakfast sandwiches, moves into bruschettas, salads, and pizzas, and finishes the day with grilled dinner specials like salmon, chicken, and flat-iron steak. And, of course, owner Reed Hearon's famous iron-skillet-roasted mussels. (S.R., 5/97) 2298 Union (at Steiner), S.F. 775-2200. California, B/L/D, S, AE/DC/DISC/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, S, AE/DISC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, S, AE/DC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, S, AE/DC/DISC/MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, S, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, S, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, S, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, SS, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, S, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, SS, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, SS, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, S.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, S, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, SS, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, S, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, S, AE/DC/DS/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, S, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cuisines, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, SS, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, S, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, SS, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, S, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, S.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, S, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, S, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well-kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, S, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, SS, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, S-SS, AE/DC/DISC/MC/V.

Clementine offers comfortable sophistication at a fair price. The pain perdu — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, SS, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, S, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, S, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, S, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, S, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, S, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, S.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at

Continued on page 46

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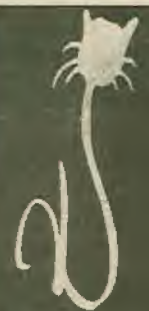
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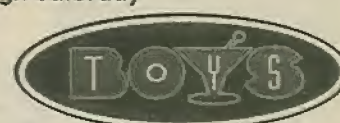
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dine listings

Eat Here Now

From page 45

34th Ave.), S.F. 387-7091. Seafood, D, SS, AE/DC/DISC/MC/V.
Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, €, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, €, AE/DC/MC/V.
Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, €, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, €, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and slyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, €, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €. **Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, S. **Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €. **Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery

Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €. **Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, €, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, S, MC/V. Bathroom not wheelchair accessible. **Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, €, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, €, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €. **Café de la Paz** Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, S, AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, S, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, S, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, S, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; up-

stairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, S; restaurant, (510) 548-5525, SSS; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, S, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, S, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, S, DISC/MC/V. **Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, S, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, S, S, MC/V. **Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, S, S, AE/DC/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, S, MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, S, S, MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, S, S, AE/MC/V. Rest rooms not wheelchair accessible.

Odyssia Caffè and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, S, MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

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Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean. BR/L/D, \$\$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €-\$, AE/DC/DISC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €-\$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaher invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different

omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middle-brow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖



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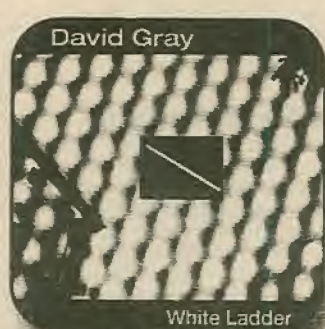
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1. Duane's Depressed, Larry McMurtry
2. Seaweed wraps at the Kabuki Spa
3. Dismembered doll cake spotted at the 500 Club Sat/10
4. cLOUDEAD
5. Fecal Face Dot Com art show in Oakland Sat/10

the mix

Mood vertigo



In the shadows: Maggie Cheung and Tony Leung flirt with the forbidden in Wong Kar-wai's *In the Mood for Love*.

Through Wong Kar-wai's looking glass. *By Chuck Stephens*

Hong Kong-born, London-educated, Paris-dwelling Maggie Cheung — the first international movie star of the 21st century — looks like a bundle of porcelain twigs: delicate, brittle, ready to break.

Tucked in under a windowsill, just out of the rain, her hair as taut and lacquered-black as a beetle, Cheung tenses within her tightly tailored, high-necked silk cheongsam. As constrictive as a full-length finger trap, that cheongsam is also her armor, but it's no protection against the inevitable. Then the moment is upon her: in Brylcreemed slow motion, Tony Leung emerges from between the raindrops. The longing in his swollen eyes as lazy and intricate as cigarette vapors beneath a lamp, he drifts in close and reaches for her hand.

Cheung's fingers skitter up her arm like a spider up a water spout.

These are two of the world's most beautiful people, alone together on an empty street, in Hong Kong, 'round midnight, 1962. They are married, but not to each other; they could touch now and no one would ever know. But this is no ordinary romantic climax. This is not something that's going to happen "simply because you're near me." This is only the mirror of a love affair we'll never see; a rehearsal for the end of a love affair that's never going to begin.

This is the way things happen when Wong Kar-wai is in the mood for love.

The makers of *Crouching Tiger, Hidden Dragon* like to quip that their elegant fable of whispering warriors and shivering jade is a bit like Jane Austen's *Sense and Sensibility* — "with swordplay." It's a cute conceit, but leave it to Wong Kar-wai — the international superdirector who, with films such as *Days of Being Wild*, *Ashes of Time*, and *Happy Together*, turned Hong Kong's action cinema on its art-house ear — to effortlessly up the ante. In *In the Mood for Love* — a thoroughly modern ancient Chinese love story where fists of fury are replaced by the lazy hands of enormous wall clocks and a single well-timed glance can topple temple walls — reimagines *Drunken Master* as if it were Alain Resnais's *Last Year at Marienbad*.

Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of

the early 1960s, *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Cheung) and Chow Mo-wan (Leung) who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The plot may seem slight, but it's actually just sleight of hand: it's a false-bottomed platform designed to highlight one of the best-looking films of the year. The clink of translucent jade teacups in Polynesian-theme restaurants, the sounds of Nat King Cole crooning "Perhaps, Perhaps, Perhaps" en español, and Cheung's endless assortment of exquisite cheongsams: these are but a few of the period details of *In the Mood for Love*'s kaleidoscopic lattice.

Of course, the trademark of Wong's filmmaking is visual elegance — or rather, the way he and his longtime collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. But where the mannerisms of their best-known films — the quirk-saturated *Chungking Express*, the fishnetted neon-noir *Fallen Angels* — were marked by fast-forward lunges and manic hypermodernism, *In the Mood for Love* moves at a new, or perhaps old-fashioned, pace. It's the stateliest of Wong's films since 1989's *Days of Being Wild*, a study of racy indolence and restless youth set in a similarly period-savvy recreation of early '60s Hong Kong that also featured Cheung and Leung as would-be lovers.

That the camera rarely moves throughout *In the Mood for Love* may have something to do with the notoriously tripod-phobic Doyle leaving the production halfway through, but the film — Wong's second to win a major award at the Cannes film festival (the Grand Prix de la Technique for editing, cinematography, and production design) — is no more a sudden departure in form than it is a quaintly appointed period piece. Slowing things down gives the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy, and it also plays resonantly against the fact that the film's idea of 1962 turns out to be less a specific set of epochal artifacts than a state of mind — a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances,

rather than plunging into the darkness of their true desires.

In *In the Mood for Love* may have taken that Cannes prize for its surface sumptuousness, but there nevertheless lurks just beneath its skin an emotional undertow as remorseless as the spiral that, in Alfred Hitchcock's *Vertigo*, infected Jimmy Stewart's mind.

"Actually," the 43-year-old Wong admitted, smirking from behind the never removed sunglasses that have become his trademark, when I spoke with him in Los Angeles last October, "I was thinking about Hitchcock when I first started thinking about *In the Mood for Love*. Unlike my previous films, there are so many things happening outside the frame in this movie — the husband and wife, their affair, so many things you can't see. To me, there's something a bit like Hitchcock in that, and in the way Maggie and Tony's characters start out by trying to analyze that other affair and somehow end up in the same situation. And to me, Tony Leung's face is just like Jimmy Stewart's — you don't want to distrust him, but there's something just under the surface that makes you wonder what's really going on inside his head."

Hitchcock, of course, was notorious for working out a film's every detail during the writing of his scripts and then claiming that he found the actual shooting of his films a bit of a bore. Wong Kar-wai, on the other hand, rarely scripts his films in the first place.

"I hate writing," said Wong, who's notorious for telling stars, critics, and financiers every sort of story imaginable, only to surprise them with something entirely unanticipated once the finished product — usually rushed dripping wet from lab to projection booth on opening night — finally hits the screen. When *In the Mood for Love* was first announced, it was to have been called *Beijing Summer* and to have been set either in mainland China or in a diner in Macau. His next film, 2004, he alternately describes as science fiction or another parable about the 1997 Hong Kong "handover," though the title derives from a hotel room number in *In the Mood for Love*.

"For me, writing a script is only like a blueprint," he said, "a draft to let everyone know exactly what's happening. But it's really just a shadow. Films aren't made only with dialogue and plots, but with

music and lights and a lot of things. And I know that tomorrow I'm just going to turn those words back into images again."

Wong got his start as a screenwriter, penning films such as the dyspeptic *Final Victory* and the cartoon romance *Savior of the Soul*, and writers have always figured heavily in his thinking about his own films: *Chungking Express*, he claims, was influenced by Japanese cult novelist Haruki Murakami, just as *Days of Being Wild* evolved from his affection for Manuel Puig. And sure enough, *In the Mood for Love* — for all of its critics' nitwit blather about the ostensible slightness of its plot — is, somewhere at the center of its vertiginous swirl, all about the life of the pen.

"I've always wanted to make a film about writers," said the Shanghai-born Wong, who moved to Hong Kong when he was five, in 1963, "and especially the writers from Hong Kong. Because actually, there were no writers in Hong Kong in the 1960s — no professional writers, or novelists as such. The people who might have been those novelists were mainly university students and intellectuals coming from China, and they worked mainly for newspapers, where they could make two or three hundred dollars a month. They had to produce a lot of copy every week: more than 30,000 words for 10 columns. And they'd write about everything — soccer, stamps, food, horse races — and even come up with martial arts series and porno stories. Among those writers, the one who impressed me the most was Liu Yi-chang."

"Liu started writing in Shanghai in the 1940s, then became a journalist in the Sino-Japanese war, and moved to Hong Kong after that. In those days people from Shanghai felt very distinct, like they were more advanced than local people, more sophisticated. In China, they thought like artists — that the writing itself was the end of the message — but because they couldn't speak the local language once they came to Hong Kong, they were forced to work for mainstream newspapers, which they felt was a little bit beneath them. And you can see all these frustrations in Liu's stories [some of which were recently reprinted in the collection *The Cockroach and Other Stories*]. They're a great documentary of Hong Kong in those days, which is what I wanted to recapture in this film: all the quotes you see on-screen are from Liu's stories."

"Now it's funny," Wong wound up, perhaps sensing that he may be getting a little too documentary about the nexus of art and commerce under which his own work has evolved, "but when we were young, we'd never read books or anything written by Hong Kong writers, because we considered them to be something very commercial. We'd always refer to the Chinese writers: they were the mainstream, they were literature, they were what we were 'supposed' to be reading. It was only later on that I realized what I was missing and what I really wanted to make a film about. A chapter from Hong Kong life that was outside of the mainstream, something that brought me back to my earliest memories, and to the people who were really living — no matter how painfully — through those years." ♦

'In the Mood for Love' opens Fri/16 at Bay Area theaters. See Movie Clock, page 111, for show times.

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Cement and glue

In 1985, after an earthquake reduced Mexico City to a metropolis of bruising rubble, Gregorio Rocha made a short quasi-documentary film called "Sábado de mierda." There was no script, no plot, and no actual narrative, just packs of indignant punk kids talking and fighting, running through the burned-out streets of the Neza barrio, jumping on car hoods, sniffing glue to become dead enough to live. It was a world without adults and without any authority other than their own, a world that took care of its kids by spitting them out and giving them homes in alleys and junkyards. Rocha's title, "Shitty Saturday," has become a lie — for kids steamrolled by the onslaught of the global economy it's shitty every day. Wash a window, make a buck, throw a rock, rob a stranger, don't get killed.

"Sábado de mierda" gave us what has now become the most common image of global childhood: still life with cement and glue, a smudged and torn-up child adrift in a landscape of dirt and dust and steel, breaking bottles and kicking soccer balls between cut-up wire fences and empty oil barrels. It is a childhood among the ruins of wealth, buried beneath the waste and detritus of money.

This is what Uruguayan writer Eduardo Galeano means in his new book, *Upside Down*, when he says that the world we live in is an "upside-down world." Galeano's claim is a simple one: things are not as they should be; the wrong people are being rewarded for the wrong things. Murder, environmental destruction, and corporate violence produced by corporate greed are valued. Safety, justice, and well-being are not. If you have money, you win; if you don't, you are sentenced to death by poverty.

The greatest victims in all this are kids. "The world treats rich kids as if they were money, teaching them to act the way money acts," he writes. "The world treats poor kids as if they were garbage, to turn them into garbage." Rich kids, he says, "travel like money in armored cars." Poor kids are the grease and pavement they travel over without ever seeing them.

Galeano gives the Latin American example: one-quarter of the population of Latin America is made up of impoverished kids; 100 die of hunger or a curable disease every hour; and in Brazil half a million girls have sex with strangers to make the money that rolls by them in armored cars. The number, Galeano reminds us, is the same for Thailand and less for India. In the United States we only have to look as far as Washington, where our own president is busy passing cruelly inverted Robin Hood legislation — not only to give more money to the rich while taking from the poor but to let public schools rot and private schools bloom, rewarding rich children for being rich and punishing poor children for being poor.

In Peruvian filmmaker Javier Corcuera's new documentary, *The Back of the World*, young kids who live in a rural village hours outside of urban Lima wake up at dawn to break boulders into rock with sledgehammers taller and heavier than their own bodies. The rock is then hauled to the city, where it is used to build things they will never have anything to do with — office high-rises, apartments, hotels. In a village ignored by modernity, they break the stones that become the foundation for the modern city; they break the stones that are the building blocks of tourism and globalization, the very economy that keeps them poor and drinking contaminated water hauled over the mountains in uncovered metal wagons. In the film's most stunning image, one of the young boys sits on a hilltop overlooking Lima. He sees a world that he is reminded every day he is not a part of, and yet he knows it is a world his labor helped to create.

No such quiet comfort comes in another new film, *Ali Zaoua*, by Moroccan filmmaker Nabil Ayouch, in which the lead character is a dead child, killed by the leader of a kid street gang. Blood from his head — he was taken down by a rock — colors the endless brown of the endless dirt that covers the bodies of Ali and the friends who survive him. They spend the rest of the film trying to bury him while taking care of the daily business of their lives: sniffing glue, begging for money, stealing candy, selling cartons of Marlboros to cars stuck in traffic. From the angle Ayouch shoots Casablanca, it is a city teeming with forgotten kids, and the only Casablanca we get to know is their Casablanca, where vacant lots overlooking industrial plants are playgrounds, abandoned quarries are elaborate gangland kingdoms, and sewers are sanctuaries.

We learn that Ali had to die because he was meant to leave all this, because while he was alive he spent his days dreaming about heading out to sea for an island all his own. The last time we see him, he's in a coffin, in the water, floating off to the one place he knew he could be a kid. ❖

Ali Zaoua and *The Back of the World* premiered at the 2001 Sundance Film Festival. For more information go to www.sundance.org.



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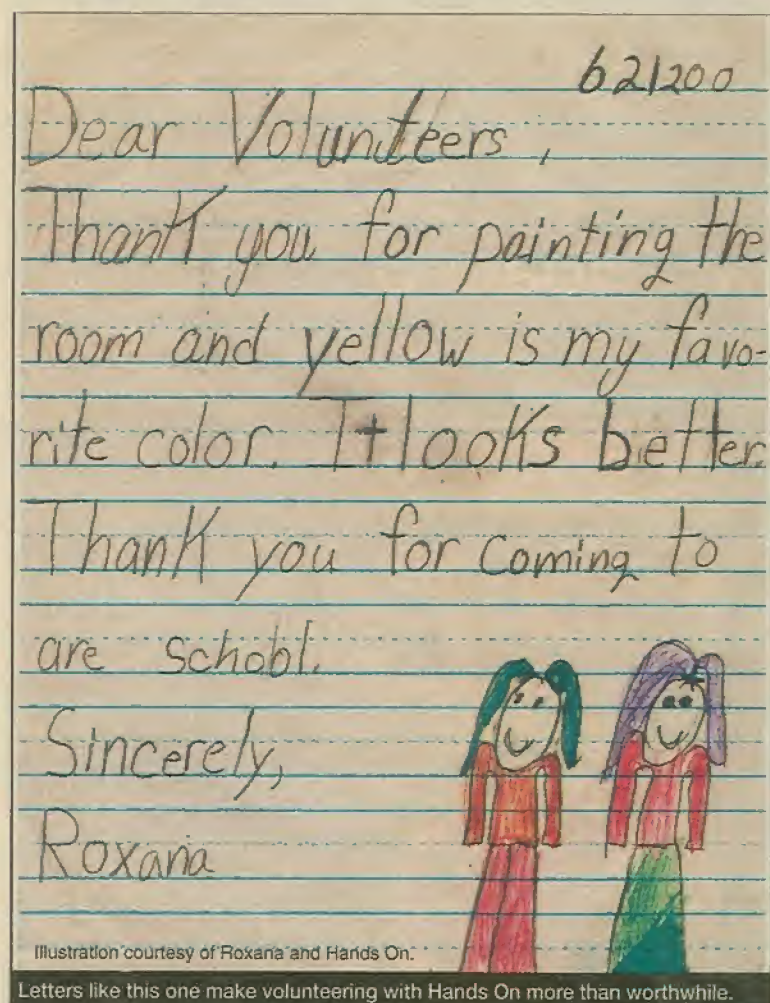
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So, Hands On added more volunteers and expanded the project. During Hands@Work Day, 25 volunteers painted the cafeteria... and one of the

classrooms. They also dug in and transformed the dirt patches in front of the school into a living garden. In gratitude, parents and neighbors joined in the painting and planting, and local restaurants donated food for the hard-working crew. The volunteers were so moved by the project that they returned a month later to paint another classroom. In all, Hands On volunteers put in over 165 hours making Marshall Elementary School a brighter place to learn and play.

Without volunteers from Hands On San Francisco, the overextended staff at Marshall Elementary would

not have been able to make the much-needed improvements to their school. As Roxana's letter happily attests, these volunteers made a great impression and a real difference. And they continue to do so nearly every day throughout the City.

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Hands On San Francisco brings together 3,000+ volunteers and over 100 community agencies in the City. These agencies address the full spectrum of community issues including children, seniors, the environment, hunger and homelessness, HIV/AIDS, and people with special needs. Hands On estimates that in 1999, more than 50,000 people were positively impacted by their projects. While the debate goes on about how to engage people more effectively in service, Hands On provides a real-life working answer. To find out more and how you can lend a hand, visit the Hands On website at www.hosf.org

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Pretty in stink

Ratcatcher snares one. By Dennis Harvey

If misery loves company, then cinema has been its virtual orgy room since the end of World War II, the point when despair and squalor became more or less synonymous with the medium's loftiest strivings toward art. First came the neorealists, then Ingmar Bergman (despite his low squalor index), then Britain's Angry Young Men and the European nouvelle vague, each dragging sandbags full of angst onto our morally polluted shores.

Happy childhoods were hence seldom seen outside the theme-park entertainments of Disney and its imitators; unhappy ones were certifiably adult. Many great movies — *Forbidden Games*, *The 400 Blows*, *Pixote* — have sprung from this wellspring.

Then again, good intentions and brutal content guarantee nothing; creative alchemy is fickle, its absence capable of making the most determined stab at raw pathos seem as rotely formulaic as the enemy camp's *Bad News Bears*, *Mighty Ducks*, or *Olsen twins*. Every awful childhood is unique, but only to the scar-bearer. Once you translate it into a form as populist and collaborative as film, even a lifetime supply of genuine therapy material can suddenly look like a generic youth tragedy.

Film festivals are where these movies traditionally go to be seen and hopefully

adopted, though more often these days they've got about as much chance of that as your average Romanian-orphanage child. Even art-house audiences have grown disloyal, spurning juvenile downers both large-scaled (*Angela's Ashes*) and small (last year's *Joe the King*) out of been-there, done-that malaise. The rare such film to do reasonably well now usually has a gimmick (see 3-year-old drama diva in *Ponette!*), shocking adults-only angle (*The War Zone*), or reassuring last reel of sentimental uplift (*Central Station*).

There's an element of sheer perversity, then, in seeing something like Lynne Ramsay's *Ratcatcher* get a U.S. release at present. It's a knotty, peculiar, very personal little film, neither wildly original nor flat-out derivative: one that will be nobody's idea of a good time, though the few who bother are likely to consider it time well spent. In other words, it's a festival movie and then some. Maybe the producing weight of Merchant Ivory Inc. pulled some strings — surely commercial expectations are below sea level. This is precisely the sort of almost memorable, earnest, "promising" first feature that once kept art houses afloat, and now seems as wise as tossing chum off a life raft. The decision to throw it into a hostile marketplace is almost more interesting than the film itself.

Not that *Ratcatcher* lacks interest. Landing somewhere between the familiar Brit miserablism of Ken Loach-Alan Clarke-*Nil by Mouth* and that creepy-fabulist strain stretching back from *The Butcher Boy* to 1961's *Whistle Down the Wind*, it's a film whose ambitions — not all realized, but close enough — sneak up on you amid eerie quietude.

Twelve-year-old James Gillespie is surrounded by too many bad things to grasp their context or assign blame logically. His early-1970s neighborhood in Glasgow — Scotland's capital of grime 'n' crime — is a stinking near-ruin, inhabited by dole-queue dads, abandoned mothers, thuggish teen boys, and the girls they manhandle and then call whores. His own hammered-when-not-hungover da (Tommy Flanagan) is a source of derision for all, from youngest and elder daughters (Michelle Stewart, Lynne Ramsay Jr.) to exasperated Ma (Mandy Matthews), with James heckling loudest of all. There is hope the Gillespies will be moved to new, improved council flats — but their domestic disarray looks so hopeless it just might be "beneath" even social workers' sympathy. Not helping that picture is a city garbage workers' strike, which drags on to the great advantage of rats, head lice, and maggots.

What a lovely setting to greet the rosy dawn of adolescence in. Adding a



Looking back: Lynne Ramsay revisits the 1970s Glaswegian world of 12-year-old James, played by William Eadie, in *Ratcatcher*.

huge extra load to James's pubescent baggage, he's playing in the area's filthy canal waters with a mate when the latter drowns. James flees, then harbors a murderer's guilt; whether he was at fault or not is as murky as the conflicted friend-or-foe feelings roused by a new, mentally slow playmate (John Muller) and the hood's affection-needy teen "slut" (Leanne Mullen), both objects of popular bullying.

Ratcatcher mixes realist minimalism with fleeting, hyperreal lyricism; it's hardheaded but not hardhearted, going a tad too soft only in the very last, deus-ex-machina scene. Ramsay's subtle assurance as both director and scenarist holds even when her intent is inscrutable. (Speaking of which, thank god for subtitles, without which we'd likely never suss dialogue like "Tay ema poh fya wa sa" — that's "There's tea in

the pot if you want some" in the Queen's English.)

If *Ratcatcher* makes a fuzzier impression than some films it recalls (notably *Butcher Boy* and Rebecca Miller's great, little-seen U.S. feature *Angela*), the opacity Ramsay conjures is, at least, finally all her own. Almost everyone has a few bleak childhood memories; bleak-childhood movies, however, need skill and personality as well as recognition value to resonate beyond the passing "Yeah ... bummer" sigh. In its modest way, *Ratcatcher* has that something extra: it's like the shy, easily neglected kid at the back of the class you suspect one day might exhale poetry and fire. Not just yet, but someday. ♦

'*Ratcatcher*' opens Fri/16 at Bay Area theaters. See Movie Clock, page 111, for show times.

Rot and rebirth

Blood, guts, and dragon gods emerge from the restored ruination of Rotterdam. By Edward E. Crouse

Same as it never was, Rotterdam transformed itself again this year. A town where Nazi bombs necessitated rebuilding, it's a place where old is "old" and the paved cobblestones are younger than Nancy Sinatra. This year's International Film Festival Rotterdam bounced back with a slew of odd, trippy titles. The best stuff seemed to come from Japan and Canada, the latter including David Cronenberg's six-minute Panavision swipe at digital video, complete with Bazin photography-death musings and John Fawcett's exemplary Goth teen-menstruation-werewolf piece, *Ginger Snaps*. But for every thousand people, there are a thousand different festivals. Whether a response to Bruckheimer's imminent Pearl Harbor or last year's gnarly, terribly satisfying Japanese-centered programming, the best stuff of the 2001 edition seemed to rise from the East.

Case in point: a year ago, Japanese director Miike Takashi blew up the collective brain with his *Audition* (with its

literal and figurative eye-maiming) and the spastic kill-'em-all *Dead or Alive*. Ever genrephobic, this year he brought a *City of Lost Souls* that suggested a UFO visitation to Holland. Part love story, part highly suggestive and subjective international drug-smuggling odyssey, Takashi's film was the most deranged, amped-up, and purely pissed-off of the fest. A nervous, stinking punk throwaway take on *Romeo and Juliet* (with Brazilian actor Teah and creamy Hong Kong starlet Michele Reis as the lovers), *Lost Souls* summons a Tasmanian devil-ish energy to accommodate stutter-cut stomp killings, group dental hygiene with cocaine, and a sharp pecking at *The Matrix*'s digital revolution. Though brought off with an ungodly, terrifying, and near senseless narrative speed, its most enduring image involves God gazing down at a love-blood transaction.

Bad Company, the feature that won the year's Tiger Award for best debut, inhabits a fairly abandoned thematic area that is rarely covered with such aplomb;

the Who called it teenage wasteland. Commencing with the aftermath of a petty corner-store swipe, where the babyfaced culprits gather near an abandoned bus under the weird watch of the Statue of Liberty (and even weirder disconsolate music), *Bad Company* zeroes in on causeless rebel Sadatomo (Okitsu Yamato). Owner of a weak, Jim Backus-esque father, who asks the boy's mother for permission to hit him, this kid above all hates the fact that school may be instilling self-awareness. Called "scum of the scum" by his deeply cynical teacher, *Bad Company* ends with a sad bridge jump and ultimately affirms Sadatomo's early journal entry: "I am an onion, an onion of lies with no center."

Practically bleach-washed in sepia, *Eureka* holds four characters aloft for nearly the same number of hours. Unusually airy, it's a piece of gorgeous existential pulp that seems to miraculously whiz by. Though the film's ostensibly about the emotional aftermath of a busjacking, director Shinji Aoyama stresses airborne dust and Fukuoka is-



Gunning for recognition: *City of Lost Souls*, by director Miike Takashi, aimed to get audience's attention.

land natural overgrowth as much as he does the characters. Not unlike the tidal wave a girl telepathically senses at the beginning, *Eureka* drifts from a dryly absorbing survivor drama (with two, count 'em, mute kids at the center) to Wendersian road movie until it finally resolves in a dim nod to Edward Yang's *Brighter Summer Day*. Some thought it thin, others thought it the film of their lives; this intimate, grounded epic seemed to me a small miracle amid all the awesome, virtual blood and guts.

Acknowledging Pink Floyd's *Piper* at the Gates of Dawn album as his main influence, Sogo Ishii brought two complementary battle slices to the fest, *Gojoe* and *Electric Dragon 80,000 V*.

Starring roughly the same actors (Takenori Asano and Masatoschi Nagase) in roughly the same story (lightning-laden battle to see who's better, who's best), *Electric* was eventually what seized the synapses, slimly sacking *Gojoe*, a 12th-century samurai period feature. Asano's turn as "Dragon God" Morrison — a boxer who one day finds his rage smelted into a highly conductive electric guitar — inspired most of the regular human festivalgoers. Returning to his earlier strange, hyperkinetic, yet brooding style, Ishii mused on a world where humans are not only fighters, but also reduced to pure sound and space. And that reminder was nothing if not inspirational: Xanadu for the eye. ♦

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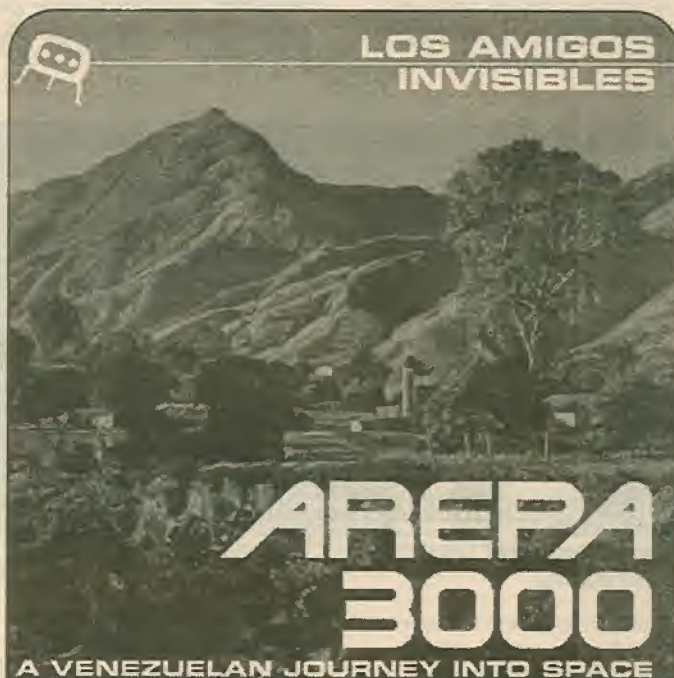


I think I like Kate: From left, Barb Pitts, Amy Resnick, Kelli Simpkins, and Megan Spooner struggle to cop to the truth about their sexuality in Leigh Fondakowski's *I Think I Like Girls*.

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Plain truth

I Think I Like Girls's testimony falls flat. By Brad Rosenstein

One of this season's most anticipated theater events is Berkeley Repertory Theatre's local premiere of *The Laramie Project*, Tectonic Theatre Project's highly acclaimed docudrama exploring the Matthew Shepard murder. *Laramie's* head writer, Leigh Fondakowski, reached the Bay Area first with her latest project, *I Think I Like Girls*. Following in the footsteps of Anna Deavere Smith and Tectonic's director Moisés Kaufman, Fondakowski bases her work verbatim on real-life interviews, in this case with women across the country grappling with being gay.

Under Fondakowski's direction, the five actors of her ensemble incarnate lesbians of every age and background, from Waspy urban sophisticates to Midwestern grandmothers. All have struggled to cop to the truth about their sexuality, and often paid a price where relations with families and communities were concerned. At the darkest end of the spectrum are characters like Daphne Scholinski, who found themselves thrown into mental hospitals for their "deviant" gender identities.

Painful coming-out stories aren't exactly news in the Bay Area, and given the extent of Fondakowski's research, what's surprising is how generic and downright undramatic most of these testimonies turn out to be. Fondakowski gets closest to the heart of the matter in an interview with her own mother, who is asked how she feels about having two lesbian daughters. But the answer is muffled and goes unexplored: a vivid illustration of how journalism (or ethnography, as Fondakowski prefers to call her method) can fail as theater.

Fondakowski and choreographer Sarah Crowell try to link the piece's

motifs with echoes of movement and gesture, but the images feel contrived rather than resonant, and the simple Brechtian staging (unfinished wooden platforms, de rigueur video projections) all begin to smack of pomo docudrama cliché. In this coproduction by Encore Theatre Company and Fondakowski's black sheep, Amy Resnick does the evening's sharpest work, bringing a truly theatrical energy to her array of characters, and Barbara Pitts shines as everything from a pedantic anthropologist (who glancingly deals with the tension between ethnography and fiction) to a whooping Western rancher.

Theater of testimony works best when it's centered on a polarizing event, when the "characters'" own words both incriminate and reveal, when the real and the specific approach the mythic and the universal. By all reports Fondakowski and her collaborators accomplished just that with *The Laramie Project*, but *I Think I Like Girls* is so earnest and earth-bound that for all its good intentions, you can't help finding its truths less than revelatory.

Real love

As if to prove the above contentions, along comes Diana Son's celebrated *Stop Kiss*, the latest offering in Brava Theater Center's inaugural season. Although ostensibly about two "straight girls" who find themselves falling in love, the play is actually a subtle exploration of loneliness, compromise, commitment, and self-acceptance. Callie (Michi Barall), a jaded, dissatisfied New Yorker, finds her world and heart opening up through Sara (Dena Martinez), a newcomer to the city who is prepared to tackle it on her own terms. We learn early on that both women were

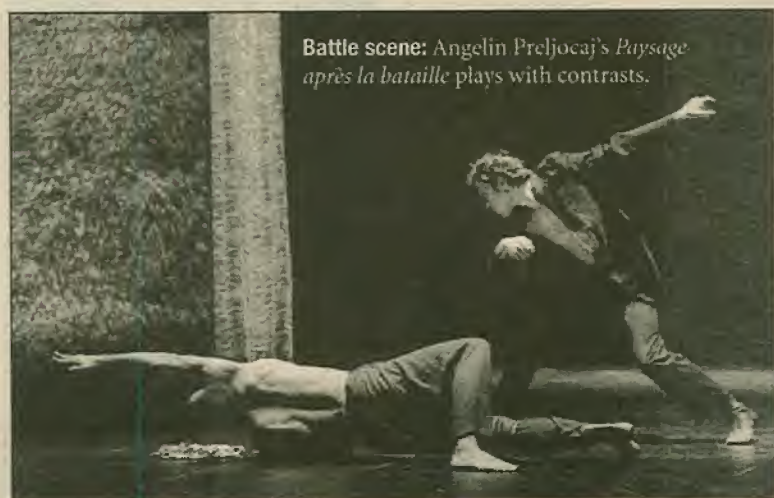
the victims of a gay-bashing attack spurred on by their first kiss, and Son deftly intercuts scenes before and after that event to piece together the women's growing bond.

Son overdoes the slick Manhattanite banter, which lends some scenes the quality of a sitcom, and the women's blossoming connection proceeds in fairly predictable half steps. But the play manages a gravity and freshness that take it beyond a conventional love story, embracing a life without labels for all its exhilarations and responsibilities. Director-designer Loy Arcenas does some of his finest work to date in finding the progressive subtextual heat in Callie and Sara's encounters while preserving the play's cinematic flow.

Barall and Martinez both had some sloppy moments on opening night, but there is a palpable sexual tension between them from the start, and together they locate the awkwardness of two friends thrilled and confused by their feelings. Although she never overcomes a certain flatness, Martinez finds Sara's fire, and Barall grows into an affecting release from Callie's fearful self-absorption. Although his character is little more than the Ghost of Callie's Heterosexual Past, Roberto Robinson is a marvelous wry presence as her friend George. Despite its limited scope, *Stop Kiss* plunges into messy ambiguities with sensitivity and craft, and finds a lot more there than its glib surface suggests. ♦

'I Think I Like Girls.' Through Mon/26. Plays Thurs.-Mon., 8 p.m., Thick House, 1695 18th St., S.F. \$12-\$20. (415) 401-8081.

'Stop Kiss.' Through March 11. Plays Wed.-Sat., 8 p.m., Brava Theater Center, 2789 24th St., S.F. \$18-\$30. (415) 392-4400.



Battle scene: Angelin Preljocaj's *Paysage après la bataille* plays with contrasts.

PHOTO BY LAURENT PHILIPPE

Opposites attract

Angelin Preljocaj works in infinite shades of gray. By Rita Felciano

French choreographer Angelin Preljocaj has said of his *Paysage après la bataille* (Scene after the battle), which had its local premiere this past weekend at Yerba Buena Center for the Arts, that it was inspired by writer Joseph Conrad, representing instinct, and artist Marcel Duchamp, representing intellect. These forces, Preljocaj says, are at war with each other during the creative process.

What I saw was a piece in which oppositional forces are so inextricably entangled that they are impossible to separate. *Bataille* seems less about opposites than about the space in between, or the place where they meet. In choreography that ranges from the most silken and dreamlike moves to jackhammer attacks and the fiercest of body throws, Preljocaj appears to work not in black and white but in infinite shades of gray. In a key gesture, one dancer stretched his hand to a partner, creating a moment of almost unbearable tension because you wondered whether this was going to be a greeting or a move to yank out an arm.

In the work's most brilliant episode, six men and three chairs engaged in the most orderly of chaotic behaviors. You never knew who was going to sit on whom, rearrange the furniture, fling a partner, or break out into a lunge. That scene pulsed with a brilliantly nuanced energy as loose configurations contracted into tight huddles or shifted from game structures to fierce competitions. There was not a second in which you knew what was going to happen next.

Another fascinating episode had a male-female duet being disrupted by two polar bears that separated the couple by dragging them to different wings. They looked like they went willingly. I couldn't be sure.

Not everything worked equally well. A western-inspired shoot-out in which men burst onto the stage, shouting obscenities at negligee-clad women until the women turned on their partners and topped their brutality, wore out long before its end. The same was true of another episode, in which, on screamed command, people hit the floor, looking artfully arranged, like characters in a Delacroix painting. Still, both of these scenes commanded respect through the manner in which these powerhouse dancers arrested motion in space. They looked as if caught in strobe lights.

The piece opened on a darkened scene in which the 12 dancers stood around and slowly formed themselves into couples. As they began to slow dance, some of the nuzzles and hugs metamorphosed into bites and shakes until the women ended up on the floor like lifeless rags. It was an uncanny reminder of the way the men treated their brides in Preljocaj's earlier work *Noces*. Here it happened so imperceptibly that it was all over before you realized what you had just seen. *Bataille* ended with couples one after the other peeling off as gray-clad figures (locally recruited dancers) walked across the front and the back of the stage. They seemed to be figures of time passing, underlying Duchamp's statement (heard repeatedly on tape) that the artist does not determine what art is but that the spectator, i.e., posterity, does.

Though some of Preljocaj's imagery is less than original and other of his imagery toys with stereotypes — men in dresses swishing around with shopping carts, women in business suits revealing sexy garter belts — his ability to create rich movement and a sense of flow in which episodes grow out of each other with an emotional, though not necessarily rational, logic makes *Bataille* an imperfect though absolutely intriguing work of dance theater. ♦

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Class war

Thursday night, for the first time in my life, I dress for success. I borrow a modest maroon pin-stripe mini with matching long blazer, a two-string pearl choker with single-pearl earrings, hosiery, and tasteful pumps. I put on sparing make-up in neutral tones and slick my hair-back into a prim French twist. For the final touch, I clip a cell phone earpiece to my lapel and stick it in my ear.

I step outside, walking a bit like a drunk chicken, and hear the unfamiliar clack of fine footwear where thick rubber soles usually pad silently. Venturing on foot a few blocks through the Mission in this new gear, I'm convinced once and for all by the increased chorus of honks, hissings, and hey babies that sexual harassment is all about intimidation, not affection, because I do *not* look like someone who wants to party. I gather with a few others at the house of a friend whose money-earning life up until now has centered around the hours of 9 to 5, where more square clothes are being borrowed. We survey each other with mock shock and horror.

"Oh, fuck! I got a run!" one black suit who's going for the Amanda-on-Melrose Place look hollers, running through the hallways in search of clear nail polish. "When the hell would I ever hear you say that?," her girlfriend says, undoing yet another button on her sheer white blouse and hiking up her skirt a bit more. She's dubbed herself "the Office Slut." The fourth has gone for the I'm-still-a-punk subversion, enhancing her pin-stripe pants, sleeveless white collared shirt, wingtips, and unassuming tie with a spiked belt.

Like a quartet of Jodie Fosters in *Freaky Friday*, we scan our clothing with apprehension, feeling that our heads somehow aren't attached to the bodies we see below us, fearing that the business world might accidentally seep into our skin through the acrylic blends. Though this exercise is a moderate form of torture, we all must adorn ourselves thusly for **White Collar vs. Blue Collar** tonight at the **Covered Wagon Saloon**. Deep down, we'd rather dress as truckers and/or lot lizards (the other required costume for the event), but though our allegiances lie close to the "blue" band, they lie even closer to the "white." We clomp out onto the street, hail a cab in record time, and take a detour to the **Castro Theater**.

The opening night of *'Sing-A-Long Sound of Music'*, a gala benefit for **Frameline**, is predictably packed with eager participants. **Charmian Carr** — you know, **Liesl Von Trapp** — is on the scene, signing autographs on her new book upstairs as the sound of the Mighty Wurlitzer thunders through the movie palace. As we're en route to our seats, one of the **Sisters of Perpetual Indulgence**, dressed as the Baroness,

hands out party-favor bags and deadpans to moviegoers: "Window or aisle? Smoking or nonsmoking?"

Inside, feeling horribly inadequately dressed, we see the range and scope of the costumes these Fans of Music have fashioned: Liesl in all her forms, lederhosen and dirndls, nuns upon nuns, a marionette and its operator, the lonely goatherd with a person in a goat suit, Fa (a guy with a road map fashioned into a cape), a slice of bread, a jar of jam, sailors, and brown paper packages tied up in strings. Since I have seen the movie only once, and it was in a Salzburg pub where we had to drink every time someone on-screen uttered the word "Maria" — enough said — many of the visual puns must be explained to me.

Costume contestants are instructed to line up along both side aisles as **Sister Roxanne** introduces, to thunderous applause and stomping, Charmian Carr. She looks *good*. She thanks, among other people, her Web designer, and the crowd gives a collective, low, knowing chuckle. She is asked questions about the movie: the most difficult scene to film, she says, was the first "Doe, a Deer" sequence. It took almost two weeks because of all the locations. She mentions that she sprained her knee during the "I Am Sixteen" number, and one Liesl contestant bolts up to the stage and points to her knee, which has an Ace bandage on it. The crowd goes wild. "We got some real movie buffs in this town," Carr says. More gossip — Julie Andrews was really really nice and Christopher Plummer

For the contest, more amazing getups parade across the stage: a knife-wielding baroness, girls in white dresses with blue satin sashes, two dozen people with mountain hats ("The Hills Are Alive," get it?), the Von Trapp offspring dressed in curtain clothes, a guy in yellow shirt and pants with a yellow hat that says "RAY," a man with a puppet stage on his face, a man with a scribbled-on poster attached to his chest ("Totally Unprepared Am I"), and a curious woman pocked with smears of dirt and black balloons — wait for it — the Lonely Goat Turd. As per usual for this amazing city, even the most fabulous costumes don't make it to the semifinal round, because even more fabulous costumes are there to snag the prize. And of course, the Lonely Goat Turd is the victor. (Shit jokes always win out.)

MC Connie Champagne comes out dressed in Julie Andrews drag, then, when told her dress is ugly, comes back out wrapped in curtains still on the rod. She goes through "directions" for this screening in her best fluttery Maria-speak: cheer for Maria, hiss for the Baroness, "aww" for Gretel, "boo" for the Nazis, and bark along with the telegram boy. We go through the fun packs we've been handed — curtain swatches to wave in the air and so forth — and the show begins. We clap, we sing to the subtitles, we heckle the uptight nuns and Captain Von Trapp. When Maria is kicked out of the nunnery,

her pressed lapel and eagerly drinking in the crowd. We get all the way past the first "Doe, a Deer" sequence — which does look kind of like a prototypical rock video, by the way — and when the Baroness (party pooper) first appears, we take our leave to head on to the showdown. ("Oh please, god, let the Castro do all the campy musicals this way now," one companion says.) In the cab, we all sing The Song the way a booze-hound once taught me:



The Castro is alive: Two dashing groups at last Thursday's *'Sing-A-Long Sound of Music'* costume contest.



Fisticuffs: The Crosstops, pictured above, squared off against 401k in a Collar Battle of epic proportions.

gave her her first glass of brandy (but that's all) — and then, at Sister Roxanne's behest, she sings a bit of her famed aria. The crowd roars, then chants: "Lie-sl! Lie-sl! Lie-sl!" It occurs to me that one of San Francisco's gay community's greatest joys is to take aging, deserving divas and give them a unique and sometimes career-altering breath of life.

as she's writ large on the screen, a one-tenth-size, real-life Maria in matching outfit and bags creeps up onstage, careening across the bottom of the screen and mimicking Julie Andrews's every move. It's absolutely brilliant.

"It's like *The Rocky Horror Picture Show*, but even more gay!" my companion whispers joyously, fingering

"Dough — the thing I buy beer with
Ray — the guy I buy beer from
Me — the guy I buy beer for
Fa — a long long way for beer
So — I think I'll have a beer
La — la la laaaa laaaaaa
Tea — no thanks I'll have a beer
Which will bring us back to
dough, dough, dough ..."

Out in front of the Covered Wagon Saloon, a few slouchy miscreants in denim jackets and beaten baseball caps smoke cigarettes as a smart-looking yuppie couple in matching suits, briefcases, and spectacles nervously pushes by them and inside. In this mock showdown, the **Crosstops**, a self-righteously blue-collar "truck rock" band who sing and yodel about aliens, diesels, and boobs, face off against **401k**, a trio that pound out thrashy songs about Alan Greenspan and consider themselves the planet's only "financial metal band," in a battle for the city's soul.

At the bar, as the large and lovely go-go girls undulate, one trucker chats up a woman in a suit; someone else sings "Uptown Girl" at them. Opening band **Sourpuss** rock the house hard, and 401k's "interns" and Crosstops'

fans eye one another suspiciously, occasionally facing off to hurl playful epithets. "Yuppie!" "Degenerate!" Familiar punk heads sit uncomfortably atop bodies in smart suits and shirts and ties; others look relatively "normal" in *Dukes of Hazzard*-inspired clothing.

We "interns" subconsciously stick together, feeling vulnerable in our gear, playfully discussing 401k's financial portfolio and whatnot. Those who have spent grown-up lives in offices throw out the lingo with aplomb, and those who have "wasted" grown-up lives slinging hash or reviewing records get a bit frustrated at being too out of touch to play along. Surveying the tasteful and understated gathering of people before him as the DJ spins the Damned's "Neat Neat Neat," one comic book-loving friend dubs this evening "Bizarro San Francisco." I am told that I look like a politician. It kind of hurts my feelings.

The bands, set to face off in four or five "rounds," get down to business. The Crosstops go first, busting out some hillbilly rock and waving their Johnny Paycheck flag high. 401k then take the stage, flanked by a printer, a fax machine, and a hard drive. "Stop raising our rents!" one Crosstop shouts at them; one 401k-er responds by pouring beer on him. "It all comes down to money, and we have more of it," he deadpans, counting off. After four songs, a man in a suit pushes to the front of the stage with briefcase in hand, introducing himself to 401k as a potential investor. "Smart man," beer-pourer says. A businesswoman shoves in front of him, clutching a contract of her own, and the two suits start a bidding war.

The Crosstops take the stage again, passing out faux-political picket signs with catchphrases like "Bands ≠ Bankers." 401k retaliate by playing their next set in overalls and Billy Bob teeth, mimicking the Crosstops' penchant for Daisy Duke-ish backup singers by calling forth two very hairy men in makeup and miniskirts to dance along. The picket signs have been surgically altered, and "interns" hold aloft the word "Bankers."

The Crosstops play a third set with venom; blame is thrown; lattes and dot-coms are mentioned; a song about truckers hating yuppies is sung. 401k issue a cease-and-desist order and buy out the Crosstops' gear, equipment, songs, and lives. 401k sing a song about the Securities and Exchange Commission, and trucker hooligans smash the computer equipment on the ground in front of the stage. The Crosstops join in, stomping microchips and flinging printer trays. Somehow, at the end of the night, a truce is called when 401k realize that, without truckers, no expensive Italian furniture would ever be delivered to their live-work lofts, and the Crosstops realize that without bankers who love expensive Italian furniture, truckers would have nothing to haul in their trucks. They shake hands and join each other onstage for a rousing massacre of "Suspicious Minds."

A quick look at 2000 might convince some that house music is already in the mainstream, with albums like Moby's or Madonna's latest relying heavily on elements of electronic dance. While these are hardly representative of straight-ahead house, if one stripped away all the bits borrowed from the dance floor, there wouldn't be much left. But house has had plenty of crossover moments in the past, from the success of 10 City to Dee-Lite's *World Clique* to Todd Terry's remix of "Missing You" by Everything but the Girl. Artists have occasionally signed to major labels on the strength of their dance-floor 12-inch singles only to have their albums underpromoted or never even released.

There is little doubt that a larger audience has developed for the music that was once heard almost exclusively in the bars and clubs where gay blacks and Latinos sought shelter from the disco backlash. As background music in Banana Republic or the soundtrack for the latest Apple commercial, house music is creeping into the mass consciousness. At the same time, the venues for hearing dance music (not to mention actually dancing to it) are under fierce attack. Using the war on drugs and the gentrification of multi-use neighborhoods as its mandates, law enforcement is specifically targeting electronic music. With antirave legislation passed in Chicago, rave promoters in New Orleans indicted under a federal anti-crackhouse law, and clubs like Ten 15 forced to spy for Big Brother, it's a dangerous time to be a house music fan.

Despite the very real threat of prosecution, some continue to run clubs and throw raves, whether for the love of music or the love of money. Based in the East Bay, Coolworld Productions, a group of promoters who organize large-scale raves, has held parties as far away as the Winter Music Conference in Miami Beach, and its Cyberfest rave is scheduled for eight major cities across the United States in 2001. These "events" have drawn as many as 45,000 revelers (each paying around \$30) to nightlong raves with multiple stages and dozens of DJs. Coolworld certainly has its detractors, people who bemoan its gigantism as warping "their" scene, saying that the crowds are drawn as much to the circus atmosphere as to the music.

"We got a lot of shit from people who were more core oriented," Coolworld president and CEO Sason Parry recalled when speaking of the first Cyberfest, which was held in San Francisco in 1992 and drew 18,000. "But our goal was to make the event safe and bring this beautiful scene into the mainstream. When I witnessed that event, and just the scene in general, it was like, 'This is the new rock 'n' roll!' I knew this was going to get bigger, but it was never about the money. The bottom line is the music — it's a movement, and it's unstoppable."

One of the things that sets the Cyberfests and other large-scale dance events apart from traditional concerts is the number of performers. No

Coming out

Is the mainstream ready for house music?

By Peter Nicholson



Music for the masses: URB magazine publisher Raymond Roker, above, imagines a day when dance music will enjoy its own autonomous existence.



single electronic act or DJ can draw the same crowds, prompting promoters to cover all their bases with areas devoted to different genres of dance — house, techno, drum 'n' bass, downtempo. In a similar way, the

best-selling dance albums are compilations, a fact that lends credence to the common complaint that house music is faceless. As general manager of major dance distributor Stud!o K7 and manager of its in-house label,

Dave Watkins is a front-row witness to this phenomenon.

"Compilations are really disposable," Watkins said. "But a Rolling Stones or Elvis Presley or Barry Manilow album — these artists can sign to any label,

and they're going to sell and get radio play. They have their own personality, their own brand."

Stud!o K7 has had success with both compilations and artist albums

Continued on page 60

A timid defense of advertising

We already know that advertising is evil. It tries to convince you that you're fat when you're fine, ugly when you're cute, dumb when you're average. Advertising comes with a look, a style of life, to sell — all based on implanting the notion that you're fatally deficient and should be desperate for a hip new façade. We are familiar with the plan.

College kids and sociologists rightfully spend a lot of time analyzing the horrors of advertising and capitalism, and while a student at UC Santa Cruz in the early '90s, that's about all I did. But when I left school to find a job, I landed in a lowbrow ad agency as the receptionist. I was too needy for cash to consider the selling-out aspect of it all, and as the lackey picking up the phone, I was basically on the outside staring in.

I had expected to find a crotchety Wizard of Oz type behind the controls, spreading insecurity and grief among the proletariat by simply pushing a collection of buttons: green for cheesy sports ad, blue for heinous clothing spot, yellow for repulsive food ad. ... But it wasn't like that. Instead, I found a bunch of pot smokers with bushy hair and fucked-up shoes who spent a lot of time "conceptualizing" — manufacturing unique clichés and ordering in endless amounts of Thai food. My first attempts at copywriting were harshly rebuked ("Amanda, you *cannot* make dick jokes out of the 12-inch Academy Award statuettes"), but I was eventually promoted to agency producer, my job being to put together radio and TV commercials, some of which were laced with house music.

I sold out my people, and I didn't think twice.

But that was years ago, just before dance music became the de rigueur backdrop for selling things from douche bags to cars. What was I to do? Dance music was what I loved, and although it sucked to have to produce a football commercial that was interspersed with fart and beer-cozy puns, I had the ability to add something genuine: good music that moved me. And that's why I called up a few struggling producer friends, who slapped together funky tracks for a few hundred bucks. None of us saw this as selling out the underground; for me, it was simply a way to get my friends an easy gig and to make my work a bit more palatable. At the risk of defending oh-so-vicious capitalism and its cruel relatives, I believe that this is how many kids in advertising think. There is no master plan to destroy the underground, and believe it or not, there are many dance music producers that would leap at the opportunity to create a track for a 30-second spot. Beer cozies or not.

But my advertising years seem long gone. I've transitioned into the less profitable land of journalism, and now it pains me to hear dance music on ads. Mr. Scruff's "Get a Move On," which was laid over a Volvo ad, was probably the most offensive. Try as I might, that song just doesn't do it for me anymore. TV ruined it.

But who's to blame? Critics — most of whom have never done anything for a living but rip on other people's shit — usually point their fingers directly at the musician, condemning him or her fiercely: *How could you do that, you ignorant capitalist creep?* I know where the snot-nosed critics are coming from, and if it weren't for my three-year stint at the agency, I might be firmly on their side. But the truth is, Mr. Scruff was probably happy to get that nice-size check, and really, who's ultimately responsible? Quite possibly some loser with bushy hair and fucked-up shoes who thought to him or herself, "Damn, wouldn't it be cooler to use the music that I like, instead of using that same old canned Van Halen rip-off?" Dance music on TV spots is not malicious. There is no Wizard of Advertising Oz, just kids who have jobs they sort of like; when they are allowed to lay down music they prefer, they tend to enjoy their jobs a bit more. In fact, I saw getting house music on TV ads as a personal triumph of sorts: I was able to convince the old guard that the music I loved was valid.

But whether or not dance music becomes the ubiquitous commercial soundtrack, it still hasn't affected the bottom line: dance music is not mainstream in America because it is not played on commercial radio, the ultimate measuring mechanism for defining what is aboveground. Detroit techno may be a slug for Ford, but because it lacks a place on the FM airwaves, the music has not lost its underground status. Give it another couple of years.

Amanda Nowinski

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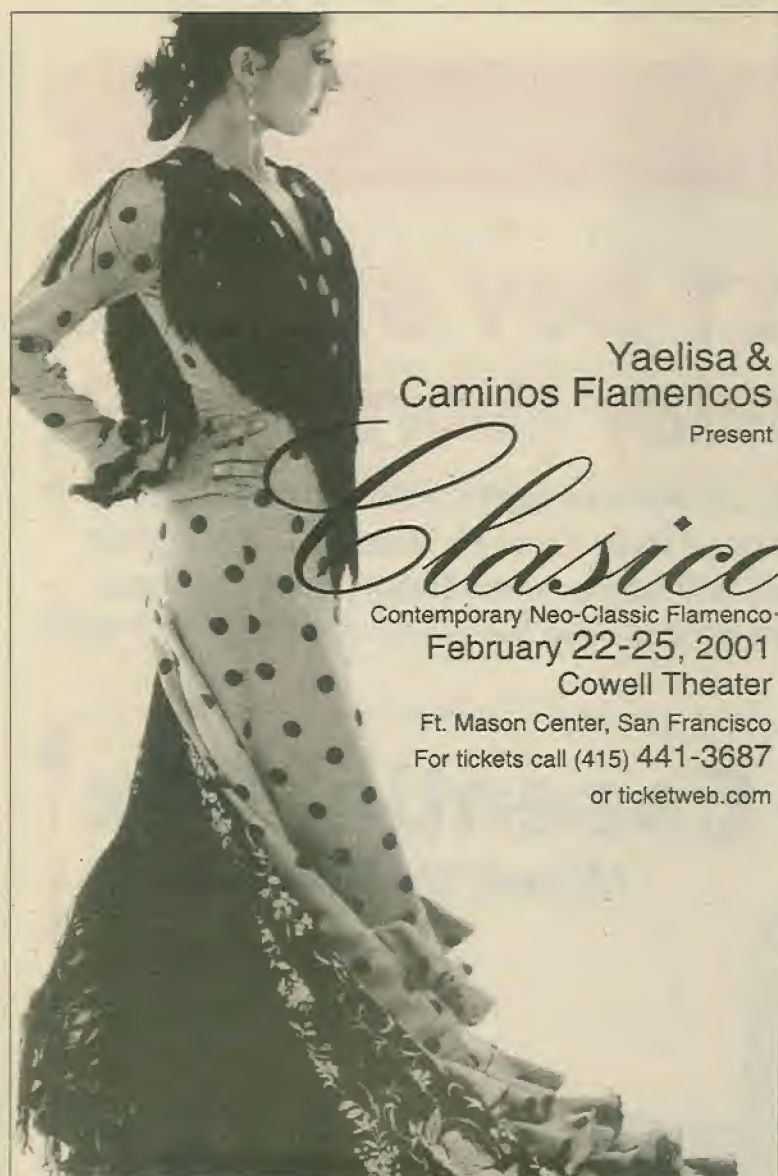
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ade music

House

From page 58

— Kruder and Dorfmeister's *K&D Sessions* moved close to 35,000 units in the United States, which is a relatively huge number for an electronic artist. But Watkins bemoaned the ignorance of mainstream press like *Rolling Stone*. "They waited until *K&D Sessions* starting really selling a lot, and then they're like, 'Whoa, we better cover this.'" He also said that radio airplay remains elusive: "Other than some college stations, it don't get much airplay."

House music's presence on college radio is getting a boost as more than 100 college radio stations nationwide recently began airing a two-hour, weekly program, *URB Presents Essential Mix*, based on the long-running BBC show founded by superstar DJ Pete Tong. While the dance community might be better represented by a DJ whose taste is more eclectic, Tong does play hits by well-known names like Sasha, Oakenfold, and even himself. The U.S. version is hosted by *URB* magazine publisher Raymond Roker. Roker started *URB* in 1990 as a photocopied zine that covered everything from MC 900 Ft. Jesus to graffiti art, but the magazine has grown to be arguably the most recognized voice of modern dance culture in America. When presented with the chance to help produce a stateside edition of a radio show that draws more than two million listeners in the United Kingdom, Roker seized the opportunity.

"We're focusing on the college network for a couple of reasons," the 31-year-old Roker told the *Bay Guardian* from *URB*'s offices in southern California. "One, we're still not quite ready for prime time. Second, it allows the freedom for the music to be what it is, which is really a club music show. It's not dumbed down for what might work on radio — it's up-front dance music."

Roker is well aware of the fact that the form of house music songs is quite different from what the general public is used to hearing. And he doesn't see electronic dance really breaking into the greater mainstream, particularly as it is personified by MTV. "That's not where the taste for pop music is right now," he said. "Its [dance music's] vocal hooks aren't there, the sing-along, chorus-melody aspect is not clear. A lot of great [house] records have no vocals at all. Some of these cuts don't really get interesting until three and a half minutes in and end eight minutes later. I don't think any of the stuff on *Essential Mix* has the potential for the real mainstream, but there's potential for a lot bigger underground growth, a lot bigger niche market growth."

Much has been written about the two niche markets of electronic music and the Internet, and the link between house music and wired culture is one that many are seeking to explore, if not exploit. Imagine

Media, publishers of such tech titles as *MacAddict* and *Business 2.0*, recently launched *Revolution* magazine, billed as "the Sound of the 21st Century." With easily the biggest backing of any American publication purporting to cover dance music, the magazine included Steve Jobs and Amazon.com founder Jeff Bezos in its "New Music 100" list. Like Coolworld, *Revolution* seems eager to draw a wider audience for electronic music, again dubbing it the new rock 'n' roll, seemingly unaware of the irony in applying this moniker to music that one abhorred the grandiose trappings of rock. While *Revolution*'s staff does boast some knowledgeable critics, the music almost seems an afterthought to "lifestyle features" like fashion layouts and endless product reviews.

But is this all bad? Are there hidden benefits to watered-down versions of dance music and culture making the mainstream? Even heads in the know like Andrew Smith, editor in chief of San Francisco-based *XLR8R*, don't seem too worried by others taking aim for the masses. In a recent issue of the highly respected electronic music culture magazine, Smith wished *Revolution* only the best. "The people at Imagine Media deserve respect for this attempt, and by the nature of the huge funding and high hopes behind it, the magazine does not compete with publications like *XLR8R*," he said.

Indeed, any hope for the continued health of dance music in America most likely lies in the parallel progression of both the mainstream and the underground. For years dance music has been the dominant form of popular music in Britain, Europe, and Asia, and while one definitely finds plenty of awful records from pop stars like Posh Spice seeking street credibility, there is also a steady stream of quality releases full of respect for the music's roots. Ask Roker his dreams for the future of dance music, and you won't find house music on MTV. "It would be managing its own self, have its own economy and events, and wouldn't have to filter itself through the rock 'n' roll establishment. It would be extremely independent, really sticking to the elements of soul and the street, the gay elements, the black elements, the Latinos, the experimentation — all that stuff that made dance music what it is would continue to be celebrated." But he cautioned that this is really only a dream.

Mainstream success for disco resulted in bland production by numbers that ignored its base in Latin music and gay culture. And in chasing the gangsta-centric glories of MTV, mainstream hip-hop had largely lost sight of its heritage of cultural positivity and political activism. House music would do well to watch its step when flirting with commercial success and seek to avoid a tawdry game of limbo where the lowest common denominator wins. ♦



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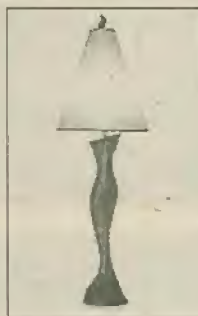
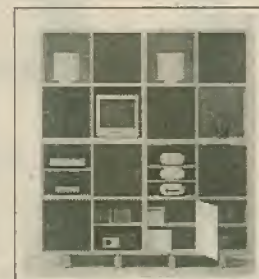
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Throttlefinger

Jan. 30, Slim's

The booking gods smiled kindly on C.W. Saloon regulars Throttlefinger when they tapped the band to open for sci-fi biker rock veterans Blue Oyster Cult at Slim's. However, at the high-profile gig (sponsored by 107.7 FM the Bone, no less) the graying classic rock crowd gathered to pay tribute to BOC wasn't likely to have much patience with a dirtbag power punk trio on a weeknight. In fact, as the rabid Cult fans got primed on Budweiser and Jack in a ritual conjuring of arena rock glory past, general indifference looked like a best-case scenario.

When the band took the stage amid scattered shouts of "BOC!", lead singer-guitarist Donnie Razor quickly addressed the situation (and the masses) in a language everyone could understand. "Are you people ready to rock tonight?! I said, are you ready to rock, motherfuckers?!" He laid down an unspoken challenge to his pony-tailed metal elders: If we're too loud, you're too old. Try and keep up with us, OK?

Powered by Buckshot Lawler's vicious snare and Cimmaron Pistolero's ripping bass lines, "Bad Deal" stripped down the standard blooze-rock formula and shot it from a punk cannon. By the time the band's second tune ended, several people close to the stage had already retreated from the combined assault of the near paint-peeling volume and Throttlefinger's AC/DC-on-meth attack.

The BOC hardcore held their ground, some working that classic arms-crossed, "show-me-what-you-got" stance. One had to wonder why Throttlefinger's guitar-driven mayhem would present a problem for the Bone crowd. Punk tempos aside,

the band's tunes seemed to have all the requisite hard rock and metal influences to resonate with this crew.

Just as the doubts were mounting, a hint of receptiveness surfaced in some visible head-nodding during the bluesy riffs of "Jackass Boogie." Razor must have smelled a trace of blood in the air; the band dove headlong into their best cowbell-banging material. "Snaggletooth" featured Razor blazing through some filthy high-speed fretwork. "Rough Rider" boasted a catchy meat-hook riff and gave Pistolero a well-deserved chorus spotlight for his raging backup vocals — and, finally warming to the sound, the audience ate up the power punk frenzy.

Flush with the response, Razor really turned on the charm. He encouraged everyone to head over to the Bone table and demand that the station stop playing Aerosmith in light of their Super Bowl performance with 'N Sync. Likening the unnatural pairing to

"turning on the Discovery Channel and seeing a turtle fuck a giraffe," he insisted that Aerosmith should have "all rock privileges revoked." The crowd roared its approval.

Razor offered a free T-shirt to the first person who recognized the next song, dedicating it "to all you people out there keeping the rock alive." The band launched into a hell-bent cover of Ted Nugent's "Gonzo," and smiles and raised fists of recognition were visible throughout the room. Like a crotchety biker dad and a rebellious punk rock son reconciling past differences over a six-pack, the Bone crowd embraced Throttlefinger as one of their own.

(Dave Pehling)



Against all odds: Throttlefinger rose to the challenge with a power punk rock assault.

The Grannies

The Grannies (Dead Teenager)

Just as the Phantom Surfers hid their identities behind Lone Ranger masks, the Mummies wrapped themselves in gauze, and the Shatners donned *Star Trek* garb (and claimed to be the actual *Enterprise* lounge act), the Grannies continue the local tradition of dressing the part in an attempt to inject a little life into the tired old bones of rock 'n' roll. Enlisting onetime grunge guru knob-twiddler Jack Endino (better known these days for sapping Zen Guerrilla of their strength on disc) and Pansy Division guitarist Patrick Goodwin to help flesh out the sound, the band mix up snarling, hard-boozing, garage noise with dumb-ass metal riffs and even dumber sentiment. Sure, it's the same old three chords, but somebody's got to do it, and four morions in old-lady garb do a pretty good band make. The frenzied "You Lie" and the swamp-tone psych of "Granny City Riot" recall the dearly departed Mono Men, while "Looked like Hell" takes a stab at the meaty silliness made famous by the Dictators. In the end the album transcends shtick. While the Grannies would prefer to be cast as goofy puds, they might have to settle for being a terrific little punk band instead. (John O'Neill)

Pre-teens

Why Don't You Marry It? (Sassy Wench)

From the cover of the Pre-teens' self-released *Why Don't You Marry It?* — which depicts a naively drawn kid with a too-round head and a worried expression — you'd expect to hear sad, twee songs about lost puppies or bedtime with no dessert. But give the disc a listen and it's clear the San Francisco trio is postpuberty. This melodic, intensely emotional collection of rock songs tells of kids who have to negotiate being queer, leaving home, paying rent, and scoring straight girls without much guidance from the parental units.

In angular interplay, guitarist Cristina Espinosa and bassist Laura Davis produce a lo-fi emo while drummer Bert Garibay plays ultratight, varied rhythms that make razor-sharp turns to shift a song's pace and mood. As writers and vocalists, Espinosa and Davis often stand on opposite sides of the heart. Call-and-response vocals on "Park Underground" have Espinosa playing nobody's fool, singing lines like "You don't have to say that you like me" in a wry, flat voice, with Davis returning in a soaring, vulnerable soprano, "You kissed me and I said would you do that again and everything is happening until you start laughing." As her voice follows the leap of her hopes, there seems like nothing more poignant than growing up queer in an uptight suburban town. (Deborah Giattina)



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nervous breakthrough

by michelle goldberg

15 minutes

One of the most painful aspects of American culture is the rabid worship of fame and the corresponding devaluation of endeavors that don't garner media coverage. As Leo Brady points out in his staggeringly insightful and encyclopedic history of fame, *The Frenzy of Renown*, never in human history has fame in and of itself — as opposed to fame as the reward for courage, talent, or virtue — been so passionately venerated and universally sought. Sometimes, it's hard not to feel that buzz is what confers legitimacy on a life, elevating one above the clamoring throng. Upper-middle-class urbanites might sneer at the backwater hicks making a carnival of their pain on Jerry Springer or the pneumatic airheads hiding their obscene exhibitionism behind a fig leaf of self-realization on *Temptation Island*, but the drive to be discussed and understood is now nearly universal.

The idea that fame is its own reward has seriously infected discussions of pop music, where old-fashioned aesthetic judgements are often merely an afterthought. Had it been by anyone else, Madonna's *Music* would likely have been dismissed as a feeble and tardy attempt to capitalize on French house. But because she's the Athena of acclaim, her OK offering has been toasted as a brilliant confirmation that she deserves all the attention she gets.

Few admirers even bother to discuss Madonna in musical terms — instead, she's often hailed as a brilliant businesswoman, an ace trendspotter, a cunning chameleon. She's celebrated, in other words, for her expert command of the apparatus of celebrity. Her recent contrived alliance with Britney Spears suggests her indifference to music qua music, as opposed to music as a tool in the franchise of fame, in which the consolidation of hype supercedes old-fashioned notions of artistic collaboration.

Because we tend to discuss musicians in terms of their place on the parabola of success, it's sometimes hard to know what to say about a long-standing, consistently wonderful but undramatic band like Saint Etienne. Of course, the group is incredibly well known in indie circles, but they lack the backstage narrative to win them major space in the mainstream media despite more than a decade as purveyors of eclectic pop bliss.

After all, as their latest record, *Interlude*, proves, their music is as catchy and confectionery as anything on the radio. *Interlude* is a collection of B-sides, rarities, and remixes, and it demonstrates the band's unerring grasp of almost everything that makes pop pleasurable. Indeed, Saint Etienne often combines the most immediately appealing elements of five decades of pop history: there's the '50s girl-group vibe on "Stevie" and "Queen of Poly-

thene," with its "shoop shoop shoop doop" chorus; acoustic folk melancholy on "Mountain Rain"; big doses of Abba-esque disco on "Shoot Out the Lights"; metallic new wave elements on "Bar Conscience"; and '90s chill-out atmospherics on "Red Setter."

Of course, it's obvious that the best bands are never the most famous, especially in America. In the past, though, the divide between acts beloved by underground connoisseurs and mainstream pop bands was often one of accessibility — cult groups were too weird, loud, literate, or avant-garde for mass audiences. Perhaps that's still the case, and a musician needs to display the mercenary vulgarity and idiocy of a Sisqo to connect with the broad bovine public. Still, it's hard to imagine that most radio listeners wouldn't fall in love with Saint Etienne's hook-laden melodies, gossamer vocals, and crystalline production if they got a chance to hear them. They probably won't, though, because the band lacks an easily digestible image or an angle providing easy journalistic entrée. They're simply a fabulously tight band that excels at sweet, shimmering pop songs.

It's rather sad that that's not enough. Maybe most people have taken for granted the notion that musical stardom has nothing to do with musical talent, but such resignation only fuels a culture in which nothing matters but good P.R. ❖

sound effects

by tony green

Playing with music

Leave it to me to be thinking about music during last month's Super Bowl extravaganza. And it wasn't owing to my inability to disassociate Warren Sapp and Edgerrin James from Trick Daddy.

A recent music channel piece on the all-time great sports songs had gotten me thinking. Featured songs like "We Will Rock You" and "Rock and Roll, Pt. 1" weren't the issue; I had been hearing them ever since I was in middle school, blaring out of high school stadium speakers, echoing through sports bars, and in the background at tailgate party pig-outs. One thing that struck me was the fact that in all my years of competitive sports — in swimming, wrestling, football, weight lifting, and track and field — I had never used one of those songs to charge up before a competition. It had to do with oddball tastes: my high school wrestling warm-up music was usually something like Stanley Clarke's "Lopsy Lu" or David Sancious's "Piktor's Metamorphosis."

You would think that someone who has spent his life as a competitive athlete would be into televised

sports. Not me. One reason I've had a hard time making the transition from participant to spectator is that, from my point of view, the watching experience is too monochromatic, too predicated on predictable stimulus-response equations. You cheer, sulk, swear, and boo accompanied by music that enhances those responses. Music to chant to, to clap your hands and bang on the stands to.

This is cool, I guess, especially when you're watching someone you know play. But the music that goes with participating is much more interesting, because it varies not just with the different tasks and skills included in participation but with the states of mind that accompany those skills. That's why the "playing" music, to me, is less obvious than the "watching" music, and its uses are far more subtle.

When I was studying Okinawan karate, I would perform the muscle-building *sanchin kata* to Metallica's "Sad but True" or Boogie Down Productions' "I'm Still No 1." Then there's music you don't play but internalize, taking things from it that help the performance of a particular act or skill. When throwing the discus, I found I could get the rhythm of the prethrow spin if I played the Hendrix 6/8 workout "Manic Depression" in

my head (or if I just thought of Elvin Jones).

Football, on the other hand, has an infinite variety of strategies, situations, and position-specific skills. For example, as a middle guard, when I faced a first-down situation (which meant I was about to deal with not only the center but a 250-pound guard and a 220-pound blocking back), my music was something like "For Those About to Rock." On second down — often a "pursuit" down (i.e., chasing somebody halfway to hell and back) — I would be hearing Jan Hammer, whose synthesizer solos always seemed to suggest velocity. Passing situations were all about Bird and Miles. The broken rhythms of "Billie's Bounce" would help me time my cuts and head fakes. Miles's elliptical, side-slipping lines suggested the subtle twists and turns of the body that went along with more refined moves, those that involved subtle shifts of body weight and knowing uses of momentum and leverage. That's why I'm nonplussed by the practice of wiring pro ball players for during-the-game sound: the grunts, groans, and collisions aren't half as interesting as the concerts I imagine happening under the helmets. ❖



Olu Dara

Neighborhoods (Atlantic)

Robert Farris Thompson often took it upon himself to point out the African features in American cities, showing how transatlantic cultural retentions could manifest themselves in even the most concrete-and-asphalt-bound environments. On *Neighborhoods*, singer-songwriter Olu Dara does the same, in a more sublime yet no less knowing way, transforming his Harlem surroundings into a multicontinental street festival. This, the follow-up to 1998's *In the World: Natchez to New York*, is a chattering mélange of interlocking guitars, understated percussion, and deep blues melismas, laying out across the span of the disc like a string of brightly colored, intricately decorated beads.

Some tracks expand on the acoustic end of *World*, as Dara shifts guises with a disarming ease. As a Delta bluesman, he can wax slightly fantastic; a deep, Hookerish guitar underpins "Strange Things Happen Everyday," in which he imagines himself taking a bath in Rémy Martin, watching groupies chase Mike Tyson. As a contemporary bluesman, his muse runs to the languid side — listen to the airily autobiographical "Neighborhoods" and "Bluebird." He steps into the role of a Caribbean troubadour with a pithy cover of Joseph Spence's "Rolling Sea" and skirts the soul neighborhood with "Used to Be" (a duet with Cassandra Wilson).

Minnie Riperton

Petals: The Minnie Riperton Connection (Capitol/Right Stuff)

Excuse me, but posthumous praise of pop artists who die young is about as predictable as bills and bad luck. Yeah, the world was robbed and all, but where was Jim Croce going to take his music, anyway? Ever wonder what Darby Crash would have been up to at 40? That guy from the Fat Boys at 55? Just don't let your eyes glaze over when discussion swings around to Minnie Riperton, who died of cancer in 1979 at age 31. Listen to the 35 songs spanning the better part of two decades on *Petals*, and you'll get the idea that in her case, the best may have been yet to come.

Riperton — best known for her cloying, wispy 1974 hit "Loving You" (complete with chirping birds) — had a one-of-a-kind voice with a five-octave range. It was the kind of instrument that

Things really take off, however, when Dara and Co. take the spirit out for a few spins around the dance floor, as on the disc-opening "Massamba" (named for his percussionist). Dr. John adds some keyboard cushioning on several tracks, settling in nicely on "Herbman"'s second line rhythm. And the good-footish "Red Ant" (an ominously metaphorical tune, in which Mother Nature's tears turn to hurricanes) shows that a trip around the world is no fun unless you party along the way. (Tony Green)

Octavius 4AM

Electric Third Rail
(Just One Entertainment)

The music of Octavius 4AM sends the mind reeling, grasping for comparisons. Do they sound like Scorn? Are they reminiscent of the late, lamented Disposable Heroes of Hiphoprisy? Are they students of the short-lived yet influential "illbient" movement propagated by DJ Spooky?

Comparisons are ultimately inconsequential because Octavius 4AM aren't quite like anything else on the pop market, even as they lay claim to a dozen subgenres (rap, industrial, dub, downtempo). 4AM's whirl-a-beats slice through the ether with a maliciousness not heard since Godflesh's *Merciless* EP, and Octavius, who is something of a rapper as well as a spoken-word poet and soapbox preacher, speaks out against mental malaise with the sureness of a prophet.

Together, Octavius 4AM orchestrate collisions of sound, and their amorphous jams make it difficult to tell when one song ends and another begins. "4:31" expands for what seems like an eternity; on "The Wall" Octavius rails against "a monovision screen, a cultural asthma" before being barraged with a hailstorm of warrior drums and then finally revisiting his unfinished tone poem. "Linear Excursions" is straight b-boy, the closest Octavius 4AM come to crafting militant

noise out of funky drum machines and electric dissonance.

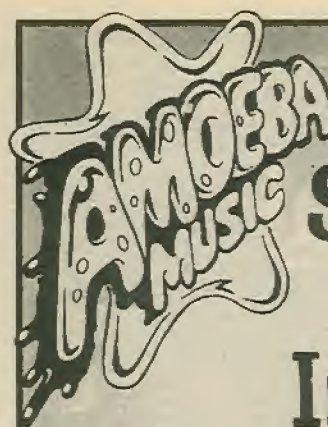
Some parts of *Electric Third Rail* are awkward and discomforting. The disjointedness can't be summarized in a weak track — all of the nine cuts deliver moments of glorious aural combustion — but in an aesthetic that walks a fine line between improvisation and controlled precision. "Modern Chairs" works too long to manipulate its array of electronic instruments even as it builds into a strong, evocative work. Octavius's voice is frequently buried in the cacophony, rendering his vocals uncharacteristically breathy and uneven. Still, *Electric Third Rail* offers the shock of something new, something unbridled and untamed. The album is innovative, if not totally well conceived, making it something of a success, if not quite the achievement it might have been. (Mosi Reeves)

Various artists

Last Night a DJ Saved My Life
(Nuphonic)

A retrospective "this is the history of dance music" album runs the risk of serving up a condescending reiteration of history and a lot of overplayed tracks. How many times can you slap down 16 bucks for, yet again, "D" Train's "You're the One for Me" or Marshall Jefferson's "Move Your Body," groundbreaking songs that unimaginative historical compilations repeatedly include. The U.K.-based Warp label did an excellent job in '99 on its three-volume retrospective, and this new collection from Nuphonic is equally satisfying. The 15-track CD (and double-pack vinyl) digs into the truly old-school, more obscure roots of dance music, culling funk, early hip-hop, R&B, disco, and Jamaican styles from the '60s to the '80s. The album is so full of sunny, happy-to-be-alive tunes that you don't even realize heavy chunks of science are being plopped right on your head. This is good *soul* music (whatever that is), the attainment of which is the goal of all deep contemporary dance music.

The compilation is a sidekick to the book *Last Night a DJ Saved My Life: The History of the Disc Jockey*, by U.K. journalists Bill Brewster and Frank Broughton. DJ Premier of Gangstarr launches it with the "Red Alert Chant," and funk and jazz drummer Bernard Purdie kicks up something rough and gritty with "Funky Donkey." And remember when calling someone a "turkey" was a serious dis? Tanya Winley brings on the relative innocence of the time with her 1980 single "Vicious Rap," a fierce tale that begins with police sirens, organic-sounding percussion, and "I said the t-u-r, the k-e-y." Patti Labelle belts it out on "Get Ready (Looking for Love)" and MFSB/Salsoul Orchestra is the epitome of disco brilliance on "Love Is the Message" — here elegantly remixed by NYC producer and Body and Soul resident DJ Danny Krivit. With other songs by Chas Jankel, Jah Wobble, Class Action, and Larry Levan, this album is an encyclopedia of indispensable grooviness and good old-fashioned sin. (Amanda Nowinski)



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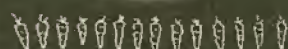
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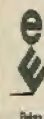
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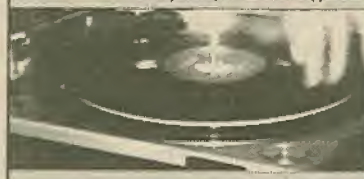
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age full circle
by sylvia w. chan

Listening lesson

secret: I used to be deathly afraid of turntablists. There were three incidents. Number one, Amoeba in Berkeley: Flipping casually through the funk albums, I was shoved aside by a baggy-pantsed, Kangol-hatted kid, who proceeded to ask me, "Are you a DJ?" When I said no, he snarled, "Other people need to look at these, OK, people like me. Turntablists." Stunned, I could do little but run toward the door. Numbers two and three occurred at co-op parties during my undergraduate years. I was drunk, requesting songs I wanted to dance to; one time it was "O.P.P.," the other, "Tell Me Something Good." Both nights the "turntablists" shot me looks bloated with condescending pity and patronizingly informed me that those weren't the kinds of records they had. And both nights I slunk away, head practically between my knees.

Assholes, I thought later. Nasty, backpacked trolls, unworthy of my time. Everyone's a fucking turntablist these days. Just means they have a record player. I have a record player too.

But deep down I'd regressed into a state of adolescent insecurity. The turntablists seemed like the cool kids at school, the white kids with Beamers who could always get beer. And there I was again, a gawky band nerd gazing longingly at those I could never, ever dream of becoming. One thing seemed clear to me: I would never understand beat juggling's essence, for I could not juggle myself. To truly appreciate turntablism, you had to be a DJ, right? Because if you weren't, you wouldn't be able to grasp the intricacies of the craft; you'd merely be a skanky, turntablist ho. For months I avoided eye contact with anyone lugging a crate of records. I only bought CDs. At shows filled with head-nodding beat junkies, I'd suction my ass to my bar stool, downing martini after martini to fill the gaping void in my soul.

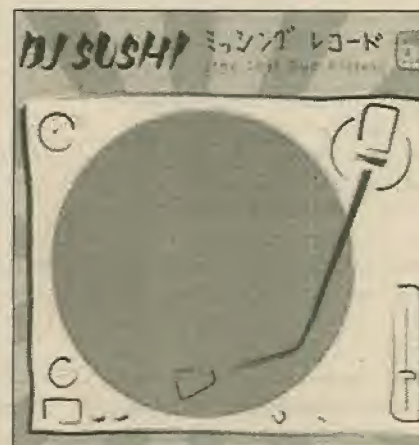
Then I heard DJ Sushi. I'd gotten *The Lost Dub Plates*, an eight-song EP of recordings Sushi made between 1997 and '98, in a package from Billy Jam, whose Hip Hop Slam label was releasing it in conjunction with Kawguchi Kut, Sushi's Japanese label. Since the onset of my turntablist phobia, I'd stopped listening to mix albums, terrified they would just go over my head. Hesitantly, I unwrapped the cellophane, cracked open the jewel case. I looked at the liner notes. The words "tragic suicide" jumped out at me. At age 20, they read, "DJ Sushi took his own life by jumping in front of a speeding East Japan Railway Company train in Kunitachi City." Goddamn. I kept reading. During his life Sushi had refused to enter DJ contests, saying, "It's an art, not a sport," during an interview with *Giant Robot Magazine* in 1998. He never allowed his picture to be taken. He hated how commercial turntablism had become. Deep guy, I thought, intrigued. Had to check this shit out.

Seventeen minutes and five seconds later, I wasn't scared anymore. DJ Sushi had a voice I could hear. From the nasally electric crackling that punctuates the theme-and-variation structure of "Devastating Devastator," the album's first track, to the fuzzy tone humming beneath the baffling, breakneck scratches of "Aum Shinri Kyo" to the crumpled spiral of reversed sound that closes the final cut, "Underdog Is Here," it's clear that Sushi had constructed a language of his own on the decks, one that went far beyond his dizzying technical virtuosity (we're talking Qbert-style skills). Sushi delivers sonic oxymora, pushing paradoxes to their limits and reveling in opposition.

Over a rubbery drumbeat, he blends percussive clangs ("Ichiban Itch"), then veers insolent, light-handed cheekiness into an unsettling whine of distress ("Ganguro Girl"). There's a dadaist yet terse quality in all the tracks, a dreamy impatience conveyed through lackadaisically flattened timbres weaving round and round, staggered beats shifting and modulating, the random clangs, beeps, and voices that jut into flurries of scratches like broken bones.

Dub Plates is a tense, manic album, one where you sense Sushi meticulously parsing out every contortion, fade, or break a split second before executing it, and then overwhelming us with a torrent of ideas.

An air of ostentatious authority pervades it all, and I wonder if maybe Sushi got a little ahead of himself, shunning conventions in his art that didn't even exist yet. Maybe it got to be too much for him, this constant conversation with himself. Maybe he got scared and stopped listening. But we shouldn't. ♦



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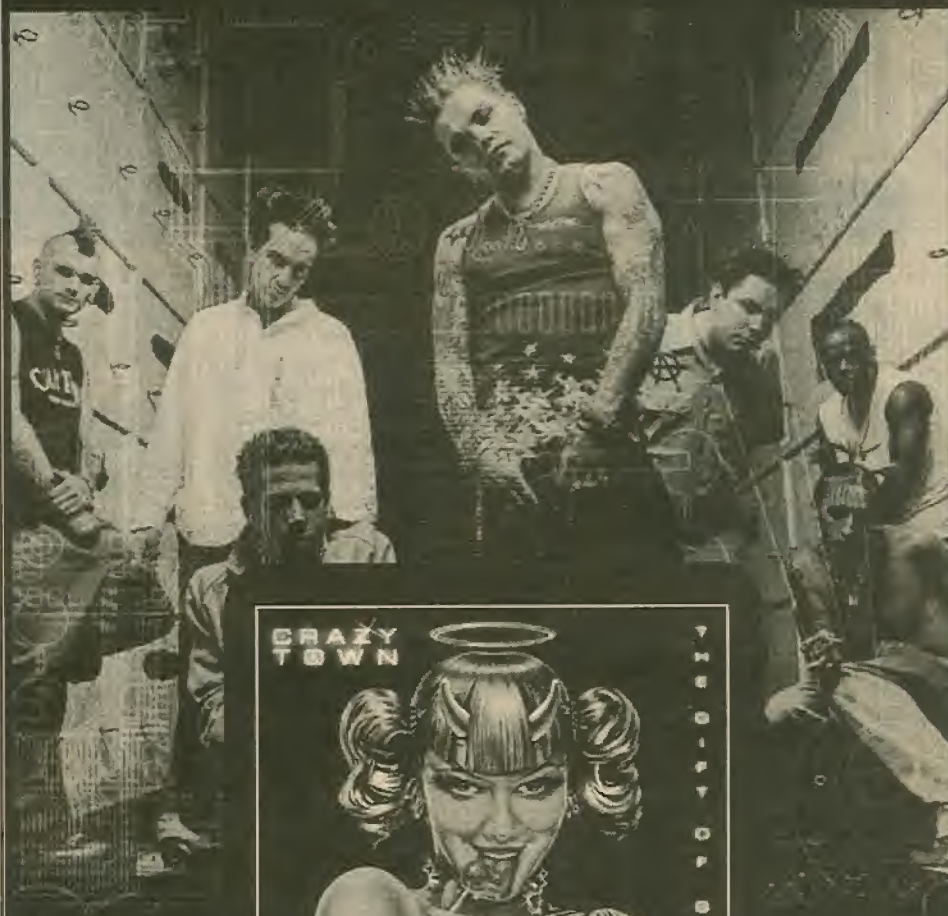
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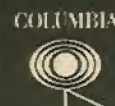
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Feb. 14 Wednesday

Fine romance Jazz great Billie Holiday left an unmistakable mark on hip-hop-generation artists like Erykah Badu, Jill Scott, Macy Gray, and Cassandra Wilson, to name a few. Holiday's signature tunes "Strange Fruit," "Don't Explain," and "Loverman" convey the pathos and ethos of her generation and offer a glimpse into her short, turbulent life. Holiday, along with John Coltrane, is a central inspiration for acclaimed Bay Area songstress **Faye Carol**. She celebrates the icon's life and music tonight in "Faye Carol Sings Lady Day: A Valentine for Billie Holiday," a benefit for KPFA, 94.1 FM, and La Peña Cultural Center. 7:30 p.m., King Middle School, 1781 Rose, Berk. \$15. (510) 849-2568, ext. 20 or (510) 848-6767, ext. 609. (Shelah Moody)

In Xanadu An opium-fueled dream inspired Samuel Taylor Coleridge's poem "Kubla Khan," which describes a supernatural pleasure dome rivaling the tunnel in Willy Wonka's chocolate factory for its fantastic components. Antenna Theater Company's newest project, **Euphorium**, invites you into Coleridge's substance-altered mind through a self-guided audio tour. Step inside, put on a helmet outfitted with a listening device that filters in snippets of sound effects, and walk through a dark warehouse separated into chambers. The helmet also contains an optical device that lets you see ghostlike kaleidoscopic forms — in other words, what you'd encounter on a real drug-addled adventure. The journey ends in a quiet resting place where a soothing British voice recites Coleridge's complete poem, lulling you back to reality. Through March 10. Wed.—Thurs., 7–10 p.m.; Fri.—Sat., 7 p.m.—midnight; Sun., 3–7 p.m., Bldg. 920, Mason St., Presidio (enter through the Crissy Field gate at Marina Blvd.), S.F. \$12–\$15. (415) 332-9454. (Sarah Han)

Feb. 15 Thursday

Phone home Ah, aliens. The green "visitor" with the tear-shaped eyes was the ubiquitous symbol of the '90s, back when Duchovny was still a weekly fixture on The X-Files and Hollywood thrived on space invaders with a string of Will Smith hits. These days all we can do is cling to Roswell and pray for that Men in Black sequel. Set sci-fi aside, and learn what real scientists working at Search for Extraterrestrial Intelligence (SETI) are up to at "SETI 2020: A Roadmap for Future SETI Observing Projects," a lecture by astronomer Jill Tarter. Dr. Tarter discusses SETI's recent research and how it factors into the group's ongoing quest to discover life on

8 days a week

Feb. 14–21, 2001



Jam session: Members of Gamelan Sekar Jaya showcase the best of Balinese music and dance. See Fri/16.

other planets. 7:30 p.m., Chabot Space and Science Center, Tien Megadome Theater, 10000 Skyline, Oakl. \$8.75. (510) 336-7300. (Cheryl Eddy)

Feb. 16 Friday

Time has come From forming on Malcolm X's birthday in 1969 to surviving three decades of police harassment, Amerikkkan malaise, hip-hop cultural expression and co-optation, and the current decade-long renaissance in spoken word, the **Last Poets** have represented the nexus of revolutionary black expression.

Through it all, they have been

than 50 new works for Balinese gong, flute, percussion orchestra (gamelan), and dance. Extending its tradition of collaborating with Bali's most adventurous composers and choreographers, Sekar Jaya presents the world premiere of Kawit Legong: Prince Karna's Dream, directed by Ellen Sebastian Chang. Based on the "dance of the celestial nymphs" originating in a 19th-century Balinese prince's dream, the piece features giant-screen projections by Larry Reed's ShadowLight Productions and lighting design by Alex Nichols. Through Sat/17. 8 p.m., UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk. \$18–\$30. (510) 642-9988. (Derk Richardson)

Star bright A few minutes into Jennifer Reeder's video "Lullaby," the unrecognizably slowed-down song lip-synched by the artist begins to register as Madonna's pop anthem "Lucky Star." Both comfortably

familiar and terribly disturbing, the warped music is cut with images of girl's bodies at high school cheerleading tryouts (from Reeder's hometown) and excerpts of achingly real diary entries. Tonight at Artists' Television Access, this little-known video gem shows alongside the sardonically campy "White Trash Girl Episodes," in which Reeder herself plays the toxic come-wielding superheroine out to get revenge on sexist, classist, and racist forces at large. Also showing is Reeder's newest piece, "A Room with the Walls Blasted to Shreds and Falling," a study of an ordinary day in a Midwestern town. 8 p.m., Artists' Television Access, 992 Valencia, S.F. \$5. (415) 824-3890. (Alissa Chadburn)

Feb. 17 Saturday

For the chippies Like local megastars Third Eye Blind, the **Stereophonics** have enjoyed international success. But lead singer Kelly Jones has one up on Stephen Jenkins. Not only does he have heartthrob looks, a head full of stories, and a pile of shiny rock tunes, he's got a cute foreign accent to boot. With their next album J.E.E.P. (Just Enough Education to Perform) about to be released, the Welsh trio is road testing the new material with a limited-engagement acoustic tour ending in San Francisco. Feel the heartfelt complaints of the small-town bard — with backing from bassist Richard Jones and drummer Stuart Cable — as Jones strums his songs about drinking by the river banks, talking dirty to the local padre, and hanging out at the chip shop. Would Jenkins' songs hold up this well if he stripped 'em down? Peter Stuart opens. 8 p.m., Slim's, 333 11th St., S.F. \$10–\$12. (415) 522-0333. (Deborah Giattina)

rightly viewed as the ultimate standard, with several "hits," like "Niggers Are Scared of Revolution" and "The White Man's Got a God Complex," and classic recordings, such as their self-titled debut and This Is Madness, to their credit. With performers of their stature, a concert or event isn't merely a chance to witness a great show; it is an opportunity to pay respect to pioneers in modern music. 8 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$12–\$14. (510) 849-2568. (Mosi Reeves)

Bali high No other ensemble based outside Indonesia has committed itself so thoroughly to Balinese music and dance as the Bay Area's **Gamelan Sekar Jaya**, a 45-member company that has created more

Rhyme spree: Taz Shirota, 18, drops some verse at 1999's Youth Speaks Teen Poetry Slam. See Sat/17.

Ink tank Swarms of indie comic-book creators, zine publishers, and small-press authors from across the country converge on San Francisco this weekend for the annual **Alternative Press Expo**. Founded by Dan Vado of Slave Labor Graphics and run by San Diego-based comic-convention masterminds Comic-Con, APE has grown rapidly every year since its small-time San Jose origins. The event attracts writers, artists, and hordes of avid readers and alt-press fans. This year, APE spans two full days, packed with panels on everything from "Japanese Self-Publishing" to "Moving into the Mainstream." Special guests include Real World vet Judd Winick (Barry Ween, Green Lantern, Pedro and Me) and Terry Moore, creator of the hit comic book series *Strangers in Paradise*. Sat/17, noon-6 p.m.; Sun/18, 11 a.m.-5 p.m., Herbst Pavilion, Fort Mason Center, Marina at Laguna, S.F. \$6-\$10. (415) 441-3400 (Herbst Pavilion) or www.comic-con.org (Comic-Con). (Sabrina Crawford)

Bust a rhyme Although the marriage of poetry and hip-hop created the poetry slam nearly two decades ago, slams for teens are still a rather recent phenomenon. Youth Speaks created the model for guiding words off the page and into the mouths of babes by bringing seasoned poets and poets in the making into a free-form, all-inclusive environment of pure expression. Young word artists come together to compete, some for the first time, at the **Youth Speaks Teen Poetry Slam Grand Slam Finals**, now in its fifth year. Watch as these teens drop some of the heaviest, most def, most intellectually astute lyrical vibrations as they vie to represent San Francisco at the National Youth Slams in Ann Arbor, Mich. 6:30 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. \$5-\$10. (415) 978-ARTS. (Cicely J. Sweed)

Feb. 18 Sunday

Beat happening The music that singer **Ricardo Lemvo** creates is a vibrant dancehall mix. He and his band, Makino Loco, have paid solid dues, fusing Afro-pop flavors from Lemvo's Congolese heritage with the rich grooves and textures of the Cuban son while touring throughout California and beyond. Their hard work has paid off with on-screen roles in the film *Dance with Me* and a successful relationship with Putumayo Artists that has afforded them worldwide distribution. Last year their album *Sao Salvador* announced Lemvo as a talent who has begun to diversify and establish himself as gifted singer-songwriter. With pleasing sounds and beats that make your body move, this show will have you sweating with joy. 9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$15. (415) 885-0750. (Chuy Varela)

Feb. 19 Monday

Beyond Santana In light of the monopolized fiasco of last year's Latin Grammy Awards, the fact that the mainstream Grammys have not ghettoized Latin music altogether gives voters more opportunities to recognize a diverse cross section of musical artists and styles. **Los Amigos Invisibles** landed a nomination in the Latino Alternative category this year for their *Arepa 3000: A Venezuelan Journey into Space* (Luaka Bop), partially recorded in Oakland at 880 Studios. The group fuses funk and Latin dance beats with early Moog synthesizers and a garage combo setup, building on what they call *gozadera*, a sound that grew out of Venezuelan discos in the 1980s. Tonight the fans they've made with previous shows at places like the Justice League will turn out to wish them luck. 8 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$18. (415) 474-0365. (Varela)

Feb. 20 Tuesday

Keys master Less well known at this point than such compatriots in the Bay Area Asian American jazz scene as Jon Jang, Frances Wong, and Mark Izu, pianist **Art Hirahara** steps forward with a splendid new CD, *Edge of This Earth*, which he'll celebrate at this "Jazz in Flight" show with a sextet that includes trumpeter Henry Hung, saxophonists Eric Crystal and Bob Kenmotsu, bassist Todd Sickafoose, and drummer Jason Lewis. A former student at California Institute of the Arts and the Oberlin Conservatory in Ohio, Hirahara has served as an official "jazz ambassador" to the Middle East and South Asia, has played locally with Idris Ackamoor, Anthony Brown's Asian American Orchestra, and E.W. Wainwright, among others, and puts his unique spin on influences ranging from Billy Strayhorn and Tom Harrell to Herbie Hancock and Brad Mehldau. 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$6-\$8. (510) 238-9200. (Richardson)

Roses are red We humans have been reciting poetry just as long as we've been making love and hunting down chickens — but tonight the verse promises to be a bit more up to date. Welcome **Cedar Sigo** and **Noel Black**, two young San Francisco stars who are giving all the North Beach ghosts a run for their, uh, money (if you can tie the notion of financial gain to poetry, that is). Sigo's work has appeared in numerous poetry journals as well as the anthology *The Blind See Only This World: Poems for John Wieners*. Black is the author of *Analogies of Chemical Thought* and *Sawed from a Largely Dark Helmet of Huh?* and is working on three chapbooks for Old Gold Press. Prepare to have your head opened and treated just right. 8 p.m., Intersection for the Arts, 446 Valencia, S.F. \$5. (415) 626-2787. (Amanda Nowinski)

Ride on! Raising money for the California AIDS Ride can be a bitch. But if you can get a pro-biker hardcore punk band like the **Haggard** to play a benefit for the cause, as cyclist No. 6613, Shani Heckman, has, you're off to a good start. Those of you who are having trouble singing along to the dyke duo's *A Bike City Called Greasy* album are in luck. The Haggard (guitarist-vocalist Emily Kingan and drummer-vocalist S.T.S. of Cadallaca fame) likes to pass out lyric sheets so that you too can know that it ain't all about two-wheeling — there's also smashing the capitalist state and loving, queer-style. Along with the Haggard's unholy thrash, you'll get some love from acoustic musician Tami Hart and local pop-rock outfit Big Screen Therapy. 9 p.m., Kimo's, 1351 Polk, S.F. \$5. (510) 547-8566. (Giattina)

Feb. 21 Wednesday

All the pretty pages Hollywood is famous for co-opting beloved works of fiction and turning them into crappy features starring Matt Damon. Authors Michael Ondaatje and Russell Banks — who are lucky enough to have had good films made from their books — explore the hot and stormy relationship between movies and the novels that spawn them at **'On Fiction and Film.'** Ondaatje's epic tale of love and war, *The English Patient*, won the Booker Prize in 1992 and was adapted into the 1996 Oscar-winning film. Russell Banks's *Affliction* and *The Sweet Hereafter* have both been fleshed



Sweet valentine: Faye Carol pays tribute to jazz legend Billie Holiday in "Faye Carol Sings Lady Day: A Valentine for Billie Holiday." See Wed/14.

out on the big screen. Davia Nelson, one of National Public Radio's Kitchen Sisters and a filmmaker in her own right, moderates. 8 p.m. Marin Center, Avenue of the Flags, San Rafael. \$18-\$25. (415) 472-3500. (Debbie Berne)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time;

venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Hot spot



What's up? *Petite Mort* is just one of the dances on the bill when Jiri Kylian's Nederlands Dans Theater I comes to UC Berkeley's Zellerbach Hall.

Nederlands Dans Theater I

In a list of the greatest choreographers working today, Jiri Kylian is way at the top. And he has been there for close to 30 years, shaping balletic — but also Grahamesque — work that is instantly recognizable as his own. In terms of profound musicality, unending inventiveness, and deeply humanistic impulse, Kylian has no equal today. Unfortunately, his Nederlands Dans Theater I rarely makes it to the West Coast (it is a large group and therefore expensive to book), so these two programs are not to be missed. The first program features *Forgotten Land* (an oldie from 1981), *Sarabande*, *Falling Angels*, and *Wings of Wax*. The second program includes *Bella Figura*; a split homage to Mozart called *Petite Mort*; *No More Play*; and *Start to Finish*, choreographed by Kylian's possible successor, the British-born Paul Lightfoot. *First program* Tues/20-Wed/21, 8 p.m.; *second program* Fri/23-Sat/24, 8 p.m., UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk. \$34-\$52. (510) 642-9988. (Rita Felciano)

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Valentine's Day guide

What's love got to do with it? What is love? Will you still love me tomorrow? Who wrote the book of love? Why do fools fall in love? How can we be lovers if we can't be friends? Read on for our Bay Area guide to all things Valentine.

parties and events

'Cupid's Embrace' Celebrate Valentine's Day the X-plicit Players way, at a special "nude ritual" event. Fri/16-Sat/17, 7:30 p.m., New College Cultural Center, 766 Valencia, S.F. \$15. (510) 648-1985.

'San Francisco Spirit' cruises Spend V-Day on a 150-foot ship on the Bay and get a three-course gourmet meal, an open bar, dancing, champagne, and sweet views of the city. Wed/14, 6-9:30 p.m., Pier 39, S.F. \$125 per person. (415) 788-9100.

'Sweetheart's Ball' You'll hear country and western music at the Sundance Saloon's down-home party featuring music by Lenora Almadova. Arrive early to take advantage of the dance lessons (6-7:30 p.m.) Proceeds benefit the Bay Area Breast Cancer Network. Sun/18, 6-11 p.m., 174 King, S.F. \$8. (415) 699-5764 or www.sundance.freehosting.net.

Third Annual Buddhist Valentine's Dharma Party Buddhist monks and nuns host a rockin' V-Day party with games, heaps of chocolate, live music, and contra dancing. Proceeds benefit the Sahara Buddhist Center's free and low-cost meditation classes around the Bay Area. Sat/17, 7-10 p.m., Fort Mason Firehouse, Fort Mason Center, Marina at Laguna, S.F. \$25. (415) 585-9161.

'2001: Love Odyssey' Celebrate "self-love and love of spirit" through poetry, music, and dancing. Featured artists include Aya de León, Bamuthi, Paul Flores, Nancy Johnson, Kimiko Joy, Clare Lewis, Deborah Major, Nazerah, and Rene Van. Wed/14, 7 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5-\$10. (510) 849-2568.

Valentine's Day reading A "romantic atmosphere" and music highlight this event for literature lovers. Bring your favorite sonnet, poem, or love song to share. Wed/14, 6-8 p.m., Mechanics' Institute, 57 Post, S.F. \$5. (415) 393-0100.

Valentine's Day sex tour Probably the only San Francisco Zoo event limited to animal lovers 18 and over, this event features a guided tour that details the courtship and mating rituals of various creatures. The tour includes a postshow champagne-and-chocolate reception. Plan your visit for Wed/14, 9 a.m., and enjoy an extra-fancy soirée with truffles and wine, or make it at 3 p.m. for "Patagonian Passion" (a tango-themed reception with music and dancing). Wed/14 and Sat/17-Sun/18, 9 a.m. and 3 p.m., San Francisco Zoo, Sloat at 45th Ave., S.F. \$50 (Valentine's Day reception \$100). (415) 753-7165.

'The Valentine's DJ Times Expo Show' Marques Wyatt, John Howard, Garth, and DJ Fluid share time behind the decks at this Oni Records-hosted Valentine's shindig. Wed/14, 9 p.m.-2 a.m., Decibel, 699 Market, S.F. \$10. (415) 543-0191.

performance

Autis Toole, Moel Staiano, and Merlin Coleman Oakland gallery and performance space 21 Grand presents "a cool alternative to the banal and maudlin festivities that usually occur on Valentine's Day": the improvised, chaotically experimental sounds of Autis Toole, pipe-banging spontaneous percussionist Moel Staiano, and Merlin Coleman's black-and-white film collage "Progress Farm." Wed/14, 8 p.m., 21 Grand, Oakl. \$5-\$10. (510) 444-7263.

'Flamenco, Paella, and Roses' Enjoy a four-course dinner, then a flamenco show featuring dancer Lourdes Rodriguez and singer Antonio de Jerez with Keni "El Lebrijano," Nina

Menéndez, David Gutiérrez, and Sarita Ayala. Wed/14, 6:30 and 9 p.m., Café de la Paz, 1600 Shattuck, Berk. \$50. (510) 843-0662.

'How We First Met' Bay Area Theatresports do improv based on real-life tales of romance.

Wed/14, 8 p.m., Bayfront Theater, Fort Mason Center, Bldg. B, Third floor, S.F. \$15-\$20. Show info (415) 474-8935; tickets (510) 601-TWEB, www.ticketweb.com.

'LaughLovers' The Comedy/Humor Writers' Association presents a special Valentine's Day event with comedians Ross Turner and Hillary Cohen, who will perform separately then discuss the ups and downs of being a "comedy couple." Wed/14, 6-8 p.m., Round Table Pizza, 5160 Geary, S.F. \$16.50 (includes all-you-can-eat pizza). (415) 668-2402.

'Nihilist Love' Feline Productions presents a collaboratively created piece — directed by and starring San Francisco State students and alumni — that uses music, dance, and theater to delve into the agony and ecstasy of contemporary love affairs. Fri/16-Sat/17, 8:30 p.m., Exit Cafe, 156 Eddy, S.F. \$10. (650) 760-1599.

'Valentine for Billie Holiday' See 8 Days a Week, page 68. Wed/14, 7:30 p.m., King Middle School, 1781 Rose, Berk. \$15. (510) 849-2568, ext. 20 or (510) 848-6767, ext. 609.

art galleries

'The Back Room: Erotic Art' Twenty local artists display their "wildly erotic works" at City Art Cooperative Gallery. Through Sun/25. Gallery hours: Tues.-Sun., noon-9 p.m., 828 Valencia, S.F. Free. (415) 970-9900.

'Beaux and Eros Tribute to St. Valentine' "Erotic and romantic art" makes the Vorpall Gallery Valentine-ready. The opening reception features a live dance performance with Tango #9 and Odile Lavaul. Through March 30. Gallery hours: Tues.-Sat., 11 a.m.-6 p.m. (reception Wed/14, 5:30-8 p.m.), 393 Grove, S.F. Free. (415) 397-9200.

'Purely Physical' San Francisco Women Artists present a mixed-media Valentine's Day-themed exhibit that emphasizes erotica and the human form. Through Sat/24. Gallery hours: Tues.-Sat., 11 a.m.-6 p.m.; Thurs., 11 a.m.-8 p.m.; second and third Sun., 1-4:30 p.m., SFWA Gallery, 370 Hayes, S.F. Free. (415) 552-SFWA.

'Tokens of Love' Velvet da Vinci gallery hosts their 10th annual Valentine's show. This year's exhibit interprets love through the art of metalsmiths from around the world, including Scottish artist Grainne Morton. Through Feb. 28. Gallery hours: Tues.-Sat., noon-6 p.m.; Sun., noon-4 p.m., 508 Hayes, S.F. Free. (415) 626-7478.

'Valentine's Frosted Fashion Show' Artist Stevie Famulari, who creates her pieces by applying sugar frosting to landscapes, buildings, and people, makes the corner of Powell and Market Streets sweeter with models covered in colored icing and candy. Sat/17, 1:30 p.m., Powell at Market, S.F. Free. (415) 377-7261.

'The Valentine Show' Love is in the air at the appropriately named Two of Hearts gallery. Check out black-and-white photography by Rachel Lorenz, Larry Merkle, and JB Higgins, plus paintings by William Ulrich, Daniel Phil, and Lady Lori Spencer-Churchill. Through Fri/24. Gallery hours: Tues.-Sat., 11 a.m.-5 p.m.; Wed., by appointment, 4147 19th St., S.F. Free. (415) 864-5551.

'The Valentine Show' Barbara Anderson Gallery hosts its annual exhibition of artist-made Valentines. Through Wed/28. Barbara Anderson, 2243 Fifth St., Berk. Free. (510) 848-3822.

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Thursday

Gravity • When the weekend can't wait... Reda & Almir bring you Gravity featuring the latest in deep grooves and jazzy vocal house - DJ MFR spins • Be prepared to move • 10pm - 2am • \$5

Friday

Feb. 16 • Mauricio and Tom Thump
Feb. 23 • Tom Thump and Behrouz

Saturday

Feb. 17 • Anita Lofton
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Thu 3/1

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music calendar

rock, jazz, folk/world,
 dance clubs & classical

music

Music listings are compiled by Masi Reeves.
 Music intern is Sabrina Crawford. As club life
 is unpredictable, it's a good idea to call ahead to
 confirm bookings and hours. Prices are listed
 when provided to us. See 8 Days a Week for in-
 formation on how to submit an item to listings.

wednesday 14

Rock/blues/hip-hop

Attaboy and Burke, DeSoto Reds, Flying Blind Bottom of the Hill. 9:30pm, \$6.
Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus. Also Sun/18.
Kofy Brown, Infamous MC, Stark Paradise Lounge. 8:30pm.
Doormats, Grabass Covered Wagon Saloon. 9pm.
Five Point Plan Boom Boom Room. 9:15pm, \$5.
Eugene Huggins Saloon. 9:30pm.
Januaries Cafe du Nord. 10pm, \$6.
Garth Klippert, Brian Gregory Hotel Utah. 8:30pm.
Planet Rockers Elbo Room. 10pm, \$10. With Sonny George.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Merl Saunders and His Funky Friends Great American Music Hall. 9pm, \$15.
Stuck in a Groove, Leroy Last Day Saloon. 9pm, \$3.

Bay Area

Ascension Blake's. 9:30pm, \$5.
Tang, Locals, Dani Linnetz Kick's II, 581 Fifth St. Oakl; (510) 839-3006. 9pm.
Whoremoans, Shut the Fuck Up, Subincision, John the Baker Stork Club. 9pm, \$5.
Carlos Zalcita Ashkenaz. 8:30pm, \$8.

Jazz/new music

Ned Boynton Combo Enrico's. 7pm.
Lori Carsillo Cafe Claude. 7pm.
Bruce Foreman's jazz workshop Enrico's. 3:30pm. With Duncan James.
Wayne Horowitz Bruno's. 9 and 11pm, \$9.
Through Thurs/15.
Mike Lipskin House of Shields. 5:30pm.
Mitch Marcus Quartet Butterfly. 10pm. With DJ Label.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/15, Sat/17.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/15, Sun/18-Tues/20.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Gary Rowe Cypress Club. 8pm. Also Tues/20.
Tom Shaw Carta. 7pm.
30 Fingers Simple Pleasures Cafe. 8pm.
Charles Unger Experience Les Joulins. 8pm. Also Fri/16.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/15-Tues/20.
Paula West Plush Room. 8pm, \$20. Also Thurs/15.

Bay Area

Bud E. Luv and His Orchestra Sweetwater. 9pm.
Phillip Greenlief Trio, John Raskin, and George Cremaschi Twin Space, 3192 Adeline, Berk; (510) 444-3595. 8pm.
Realistic Jupiter. 8pm. With DJ Turtle.
Rhythm Section, Judy Hall 19 Broadway. 6:30pm.
Nancy Wilson Yoshi's. 8 and 10pm, \$26. Through Sun/18.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.
Larry Lansburgh Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, \$7.
Rory MacNamara Plough and Stars. 7pm.
Danilo and Rolando Morales Pier 23. 10pm.

critic's choice: music

'Trumpet'

Fri/16-Sun/18, Masonic Auditorium

In case you didn't get the point from his inclusion in virtually every episode of Ken Burns's Jazz documentary, Louis Armstrong was one of the most important jazz figures of the 20th century. That's also the point of "Trumpet," the opening weekend of the SFJAZZ Spring Season, under the artistic direction of Berkeley-born jazz success story Joshua Redman. The Friday-night kickoff concert, "Artistry of Armstrong: A Celebration," features trumpeter Nicholas Payton's Armstrong Centennial Celebration and Randy Sandke's Armstrong All-Stars with Kenny Davern and Wycliffe Gordon. (Sandke's band, featuring Jim Rothermel, also plays "Louis' Legacy," a Saturday family matinee.) Satchmo will also be the subject of a Saturday-night "Jazz on Film" screening hosted by trumpeter Terence Blanchard, and his hard-bop trumpet descendants Freddie Hubbard and Woody Shaw will be celebrated in Sunday evening's "Double Take" concert, with Blanchard leading an all-star aggregation with Kenny Garrett, Steve Turre;

Cedar Walton, Bobby Hutcherson, Eddie Henderson, Brian Lynch, Ingrid Jensen, Robert Hurst, and Carl Allen. SFJAZZ's Spring Season continues through the end of May with weekends titled "The Voice," "What's New," "Solo Piano," and "The Bass," plus a three-day symposium, "Jazz and Race," from March 30 through April 1. "Artistry of Armstrong: A Celebration," Fri., 8 p.m.; "Louis' Legacy," Sat., 3 p.m.; "Jazz on Film," Sat., 8 p.m.; "Double Take," Sun., 7 p.m., 1111 California, S.F. \$5-\$48. (415) 776-1999, www.sfjazz.org. (Derk Richardson)



PHOTO OF NICHOLAS PAYTON BY BARBARA CLABORNE

Bay Area

Irish Session Cato's Ale House. 6pm.
Carlos Oliveira Brazilian Jazz Duo Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Waterson: Carthy Freight and Salvage, 8pm, \$17.50-18.50.

Dance clubs

Audible Colors Top. 10pm-2am, \$5. Special Valentine's Day event with Marques Wyatt, Jay-J, and Tasho.
Beat Blender Rawhide. 9pm-2am. R. Strong spins techno and Sugar Shane spins house.
Bloody Hearts Club Amnesia. 9pm-2am, \$2-5. With Sarah K, Cookie, Jessica S., and Panic.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Cream Butter. 8pm-2am.
Dirty Break An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.
Discover Ruby Skye. 9pm-3am, \$10. House music with a live performance by English Beat-General Public, and resident DJs Ben Doren, Zakaos, and Goldenboy.
Dish Blind Tiger. 9pm. With residents Juss Derek, Luke, and weekly guests.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop and Latin music with Wisdom and J-Boogie.
Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.
Happy Hour Escapades Glas Kat. 5:30-10pm. '80s music with DJ Dan.
Indulgence Starlight Room. 7pm. With Bizness and DJ Bruce.
Jazz II Jungle Tongue and Groove. 9pm, \$5. See Critic's Choice.

Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Love Hurts Lounge Pow! A Cocktail Lounge. 9pm-2am, \$3.
Low Down Grooves Top. 7-10pm. With DJs Schnezzzy, Domo, Nicole, and guests spinning downtempo, hip-hop, and funk.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polyvog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. DJs Michael Liu and Joseph Lee spin techno and trance.
Qool 111 Mimma St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Qool after party Light, 839 Geary; 474-3216. 10pm-2am.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.
Seance Backflip. 9pm-2am, \$5. Foxsee, Franky Boissy, and Didje Keli, and guest Cheb I Sabbah spin 2-step and house.
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with David Mejia, Oliver, and Lalo.

Bay Area

Club Fusetti 10pm. Salsa and merengue with Pete Solis and Orchestra Cimarron. Salsa lessons at 8pm.
Soulvation Ruby Room. 10pm-2am.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85.

Continued on page 77

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9 PM
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music calendar

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Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place;
(415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
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Big Heart City 836 Mission; (415) 777-0666.
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Biscuits and Blues 401 Mason; (415) 292-
2583.
Bistro E Europe 4901 Mission; (415) 469-
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The Cafe 2367 Market; (415) 861-3846.
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Café du Nord 2170 Market; (415) 861-5016.
Café International 508 Haight; (415) 552-
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291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
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395-8595.
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Up & Down Club 1151 Folsom; (415) 626-
2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-
3369.
Warfield 982 Market; (415) 775-7722.



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Baltic 135 Park Place, Point Richmond; (510)
235-2532.
Bison Brewing Company 2598 Telegraph,
Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-
6215.
Caribee Dance Center 1408 Webster, Oakl;
(510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510)
655-3349.
Club Fusetti 815 West Francisco, San Rafael;
(415) 459-6079.
Eli's Mile High Club 3629 MLK Jr Way, Oakl;
(510) 655-6661.
Fourth Street Tavern 711 Fourth St, San
Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510)
548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-
2733.
Island Paradise Club 1436 Webster, Alameda;
(510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510)
524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo,
Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville;
(510) 658-2555.
New George's 842 Fourth St, San Rafael; (415)
457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-
1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415)
388-3493.
Paramount Theatre 2025 Broadway, Oakl;
(510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510)
549-2559.
La Peña Cultural Center 3105 Shattuck, Berk;
(510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-
7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifi-
ca; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510)
841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-
6174.
Sweetwater 153 Throckmorton, Mill Valley;
(415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame;
(415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel,
Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand,
Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-
4708.
White Horse 6551 Telegraph, Oakl; (510) 652-
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Yoshi's 510 Embarcadero West, Jack London
Square, Oakl; (510) 238-9200. ♦

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Cornmeal Crusted Oysters
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Sweet Potato and Pecan Torte
Bread Pudding with Rum Raisin Bourbon Sauce

Duck, Shrimp, Tasso and Andouille Jambalaya
N'Orleans Crawfish Boil with Cajun Sausage,
Corn on the Cob, Potatoes and Artichokes
Blackened Fish with Papaya Salsa
Crawfish Etouffe

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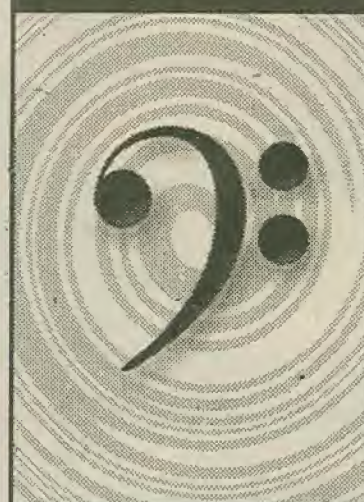
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charles, miles, dj dusk
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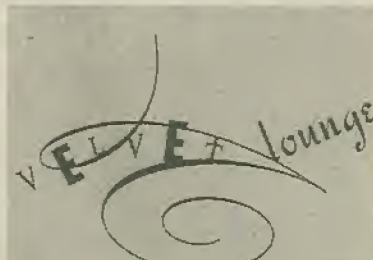
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Wednesday 14

From page 72

The symphony, led by conductor Michael Tilson Thomas, performs Mahler's *Adagio* and *Das klagende Lied*. A number of guests, including the San Francisco Symphony Chorus and soprano Christine Goerke, join them. Through Sat/17.
Yerba Buena Ensemble St. Patrick's Church, 756 Mission; 777-3211. 12:30pm. The quintet performs Dvorak's *Piano Quintet in A Major*.

Bay Area

Paul Flight, David Gordon, and Karen Rosenak University of California, Berkeley, Hertz Hall, Berk; (510) 642-4864. Noon. The faculty members perform an all-Britten concert, including *Canticle of Abraham and Isaac*.

Thursday 15

Rock/blues/hip-hop

Amen, Flybanger, Altamont, Gamera Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$7.
David Andrews, Ten Ton Chicken Last Day Saloon. 9pm, \$5.
Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Deep Banana Blackout, Motet Great American Music Hall. 9pm, \$15.
Steve Freund Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Albert 'King' Giles Skip's Tavern. 7pm.
'Hex Appeal' Kimo's. 9:30pm. With Dangerous.
Honey Spot, Amboy Kelso, Chemistry Set Paradise Lounge. 8:30pm.
Ledisi Cafe du Nord. 10pm, \$6. With DJ JJ.
Phil Lesh and friends Maritime Hall. 7pm, \$31.50. Through Sun/18.
R.J. Mischo and Tee Saloon. 9:30pm.
Notorious Tongue and Groove. 9pm.
Liz Pisco, Staci Twigg, Three Ball Bottom of the Hill. 9:30pm, \$7. CD-release party for Staci Twigg.
Slaptones Velvet Lounge. 9pm.
'Stinky's Peepshow' Covered Wagon Saloon. 9:30pm, \$5. With Stitches, Le Shok, and Bodies.
Tabloids, Reed McGregor Foehl Hotel Utah. 8:30pm.
Tipsy Club Deluxe. 9:30pm.
Wonderbread 5 Ruby Skye. 10pm.

Bay Area

Cat Fourth Street Tavern. 9:30pm.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
Hard-Boiled Dicks Stork Club. 9:30pm.
Slobberbone, Darling Clementines Starry Plough. 9:15pm, \$6.
Vinyl 19 Broadway. 9:30pm, \$10.
Yard Dawgs, Jayde, Ploughhound Kick's II, 581 5th St, Oakl; (510) 839-3006. 9pm.

Jazz/new music

Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Blue and Tan Butterfly. 10pm. With DJ So-MuchSoul.
Bruce and Arnoldino Peña Pachamama, 1630 Powell; 646-0018. 8pm, \$8.
Dominic Duval, Colin Fisher Luggage Store Gallery. 8pm, \$6-10.
Dick Fregulia-Vince Gomez Duo Cobalt Tavern. 7pm.
Carmen Getit Band Biscuits and Blues. 8:30pm.
Jack Hicks Carta. 7pm.
Wayne Horowitz Bruno's. 9 and 11pm, \$9.
Frank Jackson Cypress Club. 8pm. Also Fri/16, Mon/19.
Ed Kelly Pier 23. 10pm.
Shan Kenner Trio Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/16-Sat/17.
Raizes Quartet Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.
Marcus Shelby Trio Eastside West. 9pm.
Starlight Orchestra Starlight Room. 8pm. Also Fri/16-Sat/17.
John Stowell Jazz at Pearl's. 9pm.
Ronald Wilson Quintet Les Joulins. 8pm. Also Sat/17.

Bay Area

Hot Club of San Francisco Baltic. 7:30pm, \$6.
Joshi Marshall Project Jupiter. 8pm.
Nancy Wilson Yoshi's. 8 and 10pm, \$22. Through Sun/18.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Avocado Brothers Atlas Cafe. 8pm.
Enanitos Verdes, Jueves, Orixá Slim's. 8pm, \$25.
Sensa Samba Elbo Room. 10pm, \$7.
Tipsy House Plough and Stars. 7pm. Through Fri/16.

Bay Area

Davka Freight and Salvage. 8pm, \$15.50-16.50.
Keni 'El Lebrijano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Reggae Angels, Vision, Native Elements, Alpheas, Oliver Smart Ashkenaz. 9:30pm, \$12. With guests.

Dance clubs

An Sabin 1176 Sutter; 929-1992. 10pm-2am, \$3. House music with rotating residents.
Arabian Nights El Rio. 9pm. With Debka.
Belong Rawhide. 9pm-2am, \$5. With Tracy, Hogi, EO, and Jason.
Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-2am. Deep and funky house with Seven, Corazon, and guests.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Dirtbox Voodoo Lounge. 9pm-1:30am, \$3. With Evol and Funky J. Vibe.
Download 375 First; (650) 568-1338. 9pm-2am, \$10. Jungle with Eva and other DJs.
Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, and guests spin downtempo.
Electrofreq Butter. 7pm.
Elementary Movida Lounge. 9pm. With DJ Sloppy J spinning funk and soul.
Faith City Nights. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmiar.
Free Liquid. 10pm-2am. With DJ Dimitri and guests.
Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren and guest Little John.
Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.
Grin Blind Tiger. 10pm-2am. With Tektrix, DJ F and Clutch, and Brad Robinson.
Instrumental Sound Factory. 10pm-2am, \$5-10. Breaks, dancehall, soul, and old school with residents Mr. E and Qwest and guests Derrick D, Shortkut, Relm, RKTech, and Ajax. DJ Expo afterparty.
Kit Kat Endup. 10pm-4am, \$10.
Levitation Oxygen Bar. 9pm. Psychedelic and goa trance with Mercury, Aldo, and Aaron Peacock.
Lunar Soul Justice League. 9pm, \$5.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Moulin Rouge 1500 Broadway; 346-7683. 9pm-2am. Club classics and house with Charles B., Foxsee, Antony, and Von.
1984 Cat Club. 9pm. '80s music.
Pink Pony Paradise Lounge. 8:30pm. Queer dance club.
Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Teresa.
Popscene 330 Ritch. 10pm-2am, \$5. Indie rock and Brit-pop.
Red Bull Happy Hour Butter. 6-9pm. With Frenchy Le Freak.
Reform Skool Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
Soulness Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Str8 Up and Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.
Sure Shot Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

Continued on page 81

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6pm - 9pm
\$14 on the 14th

Dinner with a Dancer
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\$99 a couple
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Friday, February 16th
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Couples Night

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Dopamine vs. dope fiends

Clearly, there's nothing lamer on earth than dressing un-dope at an anti-war on drugs conference. And at last Friday's *State of Ecstasy Conference* in the Presidio (see Steve Robles's blow-by-blow online at www.sfbg.com), the fashion corners came to represent: the cute ravers from Dance Safe in Manic Panic hair and huge pants; the New Agey kingpins in black suits, black T-shirts, and gold chains; the prissy TV-reporter hos in pressed slacks; the older trance ravers with straggly white-boy dreds; the evil Just Say No And Don't Ask Any Fucking Questions bitches in beige sweater sets and helmet hair; and of course, the conference's moral majority, older-to-middle-aged white male researchers with silver ponytails and expensive sandals. Needless to say, spare rolling papers were not terribly hard to come by.

12:30 p.m.: Ingestion. I arrived at the conference midday, completely jacked on six cups of coffee and thus too wired to munch on the not-so-plush buffet with the who's who of tripping. "C'mon, let's get stoned!" a colleague exclaimed. I lit a cigarette and popped open a can of Mountain Dew, thereby pushing my legal neurotoxicity levels to the jittery max. "This would be a disgraceful place to get busted," I noted. A black limo pulled up behind us. "Damn," I thought, "even the high-rollin' E pimps are here." Unfortunately, it turned out that a raging wedding was about to start behind us, but the tinted stretch certainly added to the prevailing sense of drama and intrigue.

1:00 p.m.: Boredom and rowdiness. We exhaled just in time for the *So Does E Fuck Up Your Brain?* — a.k.a. *The Science of MDMA* — segment, an exhausting, two-hour, scientifically diagrammed slide show during which I blindly made out just one word: DOSE. Here the doctors let loose on a variety of topics: MDMA does not cause brain damage, MDMA does cause brain damage, monkeys like E, ravers are losers. One right-on scientist got on the podium and revealed a stunning new discovery: even rats dig E. And then George Ricaurte, the king of redundancy — and right-wing government-funded assholes — stuttered a lot, clicked on slides of fucked-up ravers (how do you say ... *offensive?*), and showed us what the "living brain" looks like on E. "So is he implying that dead people like to trip too?" I asked my colleague. "If that fucker dosed, then you'd have your answer," he replied.

Then, I swear to god, instead of pronouncing the phrase "dopamine cells," Ricaurte spewed subliminally about "dope-fiend cells." But all his Republican babble made me uncontrollably antsy, so I began to scan the floor for fly raver dudes (zero). I then located two enormous hits of Alka-Seltzer in my backpack, fractioned them into unequal parts, scribed price amounts on each piece, and laid them outside on the patio in plain view. Conceptual art, pathetic raver style. Sue Stevens, goddess of E for therapeutic use (and righteous spokesperson on numerous TV specials), was chilling outside, and when I approached her to bum a Marlboro Light, she glanced at my oeuvre and jokingly offered to buy the one-dollar chunk. "You'd better keep that away from the media!" she giggled as she hooked me up with the butane.

Then I scurried back inside to catch a lecture by Dr. Charles Grob of UCLA, which jerked me from my rodent-size attention span with one solid point: he laid out the distinction between real MDMA and the mostly impure E crap that recreational users consume. Therapeutic-MDMA and anti-war on drugs activists are not arguing on behalf of the partiers. They are not fighting for our right to O.D. on DXM or PMA. They are battling for our constitutional rights, education, and treatment. And the nice pills you were accustomed to scoring in the past are not as plentiful today, and I don't believe that older ravers and clubbers are terribly connected to the new generation; they don't know what the kids are going through at those enormous things called raves. Do I feel related to the 14-year-old suburban candy raver in Petaluma? *Fuck no*. Or maybe I do, but oh so distantly. Times have changed. And with the recent passing of the Methamphetamine and Ecstasy Anti-Proliferation Act, the stakes for busting E cooks and dealers are much higher, so the drug market is becoming increasingly flooded with crummy, dangerous fakes (less illegal chemicals that are easier to obtain). Baby ravers — and all the bazillions of other people now using E — need harm-reduction education. They need Dance Safe to come in and test their pills, and any rave promoter who shuns them will pay for it in ambulance drama.

3:30 p.m.: Trance music all night long? All in all, the conference organizers couldn't have picked a better representative for the "dance culture" segment. Dustianne North, a Ph.D. candidate at UCLA, got on the mic and showed slides of ravers hugging in the woods and talked a lot about "community," "love," and "family." Nice things, no doubt. She broke it down to the older set, and it was especially comforting to know that former narc with the Los Angeles Police Department (and one of Los Angeles's strongest anti-rave proponents) Trinkia Porrata was seated in the second row. *Hear our side!*

But while I was pleased that the right messages got out, I wasn't sure I felt entirely connected to the "dance culture" Dustianne described. It seemed a bit pretentious, and not related to music specifically. She spoke of "tribalism" and other trance-related things, and although I appreciate the crunch value of that scene, I can't stand the tunes. I crave deep, dirty house music, manic breakbeats, and boom-boom bass. So who would be my chosen representative? I'd have to say *Miss Who Who*, resident presence — and fierce handkerchief-in-the-air tranny — at the Endup's Sunday T-Dance. I would have nominated her to get up on the mic and scream, "Pussy to the ground!" to some pumping-bitch house and then watch her get her twirl on all up and down that stage. *You better work!* However, I can't complain about Dustianne, but I do wish she addressed one significant point: why is it still dorky to say "X-ing"?


Get informed at www.dancesafe.org.

DJ Travis, formerly of Monday nights at Liquid, launches *Milkshake Mondays*, a new weekly beginning Mon/19 at Sno-Drift, 1830 Third St., S.F. Special guest Mouse. Hosted by Katospace; cocktails by Richard.

Send comments or tips to ladyarmalade@sfbg.com.

doves



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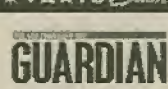
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Thursday 15

From page 77

Toph with no name 26 Mix. 9pm-2am, \$3. Funk music with Toph One and guests.
Volume Bohemia 1624 California; 474-6968. 9pm-2am. House music with residents Seth and Jonathan Stuart and guest Mauricio Aviles.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Blake's. 9:30pm, \$5. With DJs Delon, Add One, and Yamu spinning dance music.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.
Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.
Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakland; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.
So Many Styles Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles and Kendread.
Soundboutique Ivy Room. 10pm. With residents Jacob and Sean.

Classical

Marina Hoover and Fred Weldy University of California, San Francisco, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon, free. The cellist and pianist perform Beethoven's Sonata for Cello and Piano, Op. 69.
Andrea Padova Italian Cultural Institute, 425 Washington; 788-7142. 7pm, \$10-45. The pianist gives a recital featuring works by Clementi, Mozart, Liszt, and Verdi.
Christoph Prégardien and Michael Gees Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-38. The tenor sings a series of poems by Goethe, while pianist Gees performs works by a variety of composers, including himself.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sat/17. See Wed/14.

Friday 16

Rock/blues/hip-hop

Aw Yeah! Telepathic Slip, Brisbane Cringa Seventh Note, 915 Columbus; 921-2582. 9pm.
Black Kali Ma, Extreme Elvis, Three Years Down, Texas Terri and the Stiff Ones Paradise Lounge. 8:30pm. With Belly Love in the upstairs lounge.
Breakestra, Cut Chemist, Peanut Butter Wolf Justice League. 9pm, \$12.
Buddhakowski, Yellow 5, Swaybone Tongue and Groove. 9pm.
Decal, Kryptonics, Smarties Tempest. 9pm.
Deep Throats, Cantankerous Lollies, Aerosol Species, Holy Kiss Kimo's. 8:30pm, \$5.
Funk-Freak All-Stars Boom Boom Room. 9:15pm, \$8.
Hypocrites, October Allied Covered Wagon. Saloon. 6pm, \$3.
J.D. and the Sliders Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Phil Lesh and friends Maritime Hall. 7pm, \$31.50. Through Sun/18.
Edna Love and the Love Toys Blue Lamp. 9:30pm.
MacGregor Skip's Tavern. 9:30pm. Through Sat/17.
Most Chill Slack Mob Tongue and Groove. 9pm.
Mudvayne, Spineshank, Nonpoint, Unjust Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$10.
Johnny Nitro Saloon. 9:30pm. Also Sun/18.
Maceo Parker Fillmore. 9pm, \$25.
Tony Perez and Second Hand Smoke Saloon. 4pm.
P.Way and Equipto Amoeba Music. 6pm.
Spike 1000, Blue, JoJo Slim's. 9pm, \$10.
Super Diamond, Tom Jonesing Bimbo's 365 Club. 9pm, \$18-20. Through Sun/18.
Vinyl Elbo Room. 10pm, \$7.
Robert Walter's 20th Congress, Sugarman Three Great American Music Hall. 9pm, \$12.50.
Whiskey Pills, PBR Street Gang Pier 23. 10pm.
Zonk, King Harvest, Thrillseekers Hotel Utah. 9pm.

Continued on page 83

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critic's choice: music

Kookan and Hoomen
Wed/14, Tongue and Groove

"Ooh, they kinda sound like a post-electronica Grateful Dead," my friend said as we checked out Kookan and Hoomen's recent set at the Justice League. Well, I dunno about that, but I guess they weren't far off. Though the duo sounded a little noodly, they never lost the groove. I guess I'm a sucker for live performances, and this live, improvisational dance music band pretty much fits into my vision of a post-house Mahavishnu Orchestra. And I can't get enough of that Fender Rhodes organ and funky wa-wa guitar! You can see if they turn your screw when they play a hopefully un-Valentine's Day set tonight. Resident DJ Denizen opens this JazzJungle event. 9 p.m., 2513 Van Ness, S.F. \$5. (415) 928-0404. (Steve Robles)

PHOTOS BY CHRIS HARTZELL

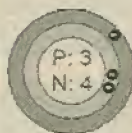
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Friday 16

From page 81

Bay Area

David Andrews Sweetwater. 9pm.
Avrahaams Soul Explosion Jupiter. 8pm.
Bananas, Pitch Black, Shotwell, Pirx the Pilot, Rock 'n' Roll Adventure Kids 924 Gilman. 8pm, \$5.
Big Soul, Alex Dolan Stork Club. 9pm, \$5.
Busted Lies, Rubber Side Down, Jimmy Jack Port Lite. 9pm, \$5.
Little Charlie and the Nightcats 19 Broadway. 9:30pm, \$10.
Little Johnny and the Giants Eli's Mile High Club. 8pm.
Noiz, Proto Culture, Dis Illusion, Black Tide Kick's II, 581 5th St, Oakl; (510) 839-3006. 9:30pm.
Orixa Blake's. 9:30pm, \$6.
Redmeat, Jenifer McKittrick Starry Plough. 9:45pm, \$6.
Tanya Scarlett Baltic. 9:15pm.
Stitches, Forgotten, Le Shok, Eddie Haskell's Burnt Ramen Studios, 111 Espee, Richmond; (510) 215-8789. 8pm, \$8.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/17.
Phillip Crawford—Steve Fowler Duo Carta. 9pm.
Bob Dalpe and the Compass Rose Quartet Westin St. Francis Hotel, 335 Powell; 397-7000. 5:30pm.
Jazz Singers' Collective Circadia. 8pm, \$3.
Shan Kenner Trio Eastside West. 9pm.
Mingus Amungus Bruno's. 9 and 11pm, \$7.
Max Perkoff Jazz Ensemble Cobalt Tavern. 7pm.
Post Junk Trio Café Claude. 7:30pm.
Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz Eurico's. 8:30pm.
Lavay Smith and Her Red Hot Skillet Lickers Café du Nord. 10pm, \$7.
Omar Sosa and John Santos Noc Valley Ministry. 8:15pm, \$14-16.
Today's Soup Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.
Ritchie Vitale Quartet Jazz at Pearl's. 9:30pm. Through Sat/17.
Paula West Plush Room. 8pm, \$20-25.

Bay Area

Alex Bugnon Kimball's East. 8 and 10pm, \$26-28. Through Sun/18.
SFJAZZ opening weekend Masonic Auditorium, 1111 California; 776-1999. 8pm, \$20-48. See Critic's Choice.
Nancy Wilson Yoshi's. 8 and 10pm, \$26. Through Sun/18.

Folk/world/country

Jen Faith, Glass of Water, Pam Davis Skylight Cafe, 1722 Taraval; 682-7286. 8pm.
Shoko Hikage and Noriko Tsuboi Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$12.
Michael Musika Simple Pleasures Cafe. 8pm.
Omaye Butterfly. 11pm. With DJ Randall.
Sonando 850 Cigar Bar. 10pm.
Sukay Peña Pachamama, 1630 Powell; 646-0018. 8pm, \$10.
Tipsy House Plough and Stars. 7pm.

Bay Area

'Mermeladas' Café de la Peña, 3105 Shattuck, Berk; (510) 849-2568. 8:30pm. Jam session.
Jeff Narell and the Bongo Beach Band, Pankind Ashkenaz. 9:30pm, \$10.
Percussions du Guinee Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 8pm, \$20-25. Through Sun/18.
Trout Fishing in America, Y'all Freight and Salvage. 8pm, \$15.50-16.50.

Dance clubs

Activate Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Aquarius Peacock Lounge, 552 Haight; 621-9850. 9pm. With B-Love and Sloppy J.
Assimilate 2000 Car Club. 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music with Mauricio and Tom Thump.
Candy Sacrifice, 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Cymbiosis Movida Lounge. 7pm. Hip-hop, Latin, and funk with Mike Styles.
Decibel Manhattan Lounge. 10pm-4am.
House music with Joeski, Hector Cardenas, and Mikey Mike.
E.T.A. 375 First; 281-0866. 9pm-2am, \$10-15. NRG and hard trance with Uphonic, Kemi-cal Kidd, Dust, and DJ 34.

Evolution Space 550. 10pm-6am, \$15-20. House music with residents and guest Lenny Fontana.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Far East Blind Tiger. 10pm-2am, \$5. House and 2-step with Paul Craven and guests.
Fogfest An Sabin, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Zeremy, and Smurx.
Glitter Glas Kat. 10pm-2am. Deep house with Norm Stradley, Charles B., and Ben Doren.

Happy Hour Escapades Glas Kat. 5:30-10pm. House and rare grooves with Repete, Seven, and Sol.
House Beautiful Sno-Drift. 10pm-4am. With Joeski.
Incarinate Club 238, 238 Columbus; 979-3031. 9:30pm. 9pm-4am. Live disco music with Thunderpussy.
Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Little House in the City Club Townsend. 10pm-6am. House music with Kenny Glas-

gow, Jeno, Onionz., and Tony.
Mandala Amoeba Music. 7pm.
Maze Club Six. 9:30pm-2am, \$10. Techno with Gayle San and Jon Williams.
Mexican Bus 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.
Metronome Ballroom 9pm-midnight, \$6-S. Latin dance party.
Mission K.O. 26 Mix. 10:30pm. With Mike B. and Jonah Sharp.

Continued on page 85

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SATURDAY, FEBRUARY 24TH - 5PM
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SATURDAY, MARCH 3RD - 2PM
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10:30PM

FRIDAY, Feb. 16

**SHANA
MORRISON**
8:30 &
10:30PM

SATURDAY, Feb. 17

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MORGAN
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PISTOLAS**
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Thursday 2/15
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Subnautic 10pm

Friday 2/16
DJ Vordo 6-10:30pm
O-MAYA 11pm

Saturday 2/17
DJ Label 6-10pm
Marcus Shelby Jazz
Orchestra 11pm

Tuesday 2/20
DJ TBD 6-9:30pm
TBD 10pm

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All dates, acts, and ticket prices are subject to change
without notice. A service charge is added to each ticket
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all ticket centers. Six ticket limit per person.

Friday 16

From page 83

Nikita Ten 15 Folsom. 10pm, \$15.
Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Kerri.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sequence Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.
Sol Elements Oxygen Bar. 9pm. With Sol Provider.
Square Ruby Skye. 9pm-3am. One-year anniversary with Rasoul and Behrouz.
Step An Sibin, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, Dom Some and guest Push.
Therapy Blind Tiger. 6-10pm, \$5. House music spun by Maurice and guests.
Township Rasselas. 9pm-2am, \$7. With Burdy, Gavin Hardkiss, Dub Rasta Pete, and Seven.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.

Bay Area

Club Fusetti 10pm. Live Brazilian music with Entre Nós. Dance lesson with Aquarela at 9pm.
Ruby Room 10pm-2am. '70s and '80s glam, rock, and pop music.

Classical

Philharmonia Baroque Orchestra Herbst Theatre, 401 Van Ness; (415) 979-4500. 8pm, \$32-46. The orchestra, under the direction of Bruce Lamott, performs works by Purcell, Rameau, and Campra.

saturday 17

Rock/blues/hip-hop

Ryan Adams, Tift Merritt Great American Music Hall. 8pm, \$15.
Blues Fuse Atlas Cafe. 4pm.
Bluesville Bombers Saloon. 4pm.
Wayne Brady and friends Warfield. 8pm, \$27.50.
Buddhakowski, Edna Love, Carlos Palomares and Hector Quintana, Dimestore Dandy Cafe Cocomo. 1pm, \$5. Benefit for Supervisor Sophie Maxwell.
Candy Snatchers, Loudmouths, Hellbenders Covered Wagon Saloon. 10pm, \$6.
Gasitone for the Painfully Alone, Blastrocks, Cass McCombs, Silence Kimo's 9:30pm.
Cheeseballs Last Day Saloon. 9pm, \$10.
'Cover to Cover' Cafe du Nord. 9pm, \$7. With Creeper Lagoon, Beth Lisick, Etienne de Rocher, Waycross, Tiny, Tree o' Frogs, Project Pimento, Pollo Del Mar, and Crack Emcee. Benefit for the Popular Noise Foundation.
D.I. Pound SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$8.
Johnny Fabulous Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Roy Gaines Band Boom Boom Room. 9:15pm, \$10.
Jonathan Kalb Saloon. 9:30pm.
Phil Lesh and friends Maritime Hall. 7pm, \$31.50. Through Sun/18.
MacGregor Skip's Tavern. 9:30pm.
100 Watt Smile, Granfalloo Bus, 20 Minute Loop Bottom of the Hill. 10pm, \$7.
Oranger El Rio. 10pm, \$5.
Planting Seeds, Einstone, Lavish Green, Crossroads, Rhythm Recipe Paradise Lounge. 8:30pm. With Blue Casters in the upstairs lounge.
Stereophonics, Peter Stuart Slim's. 9pm, \$10-12. See 8 Days a Week, page 68.
Stymie and the Pimp Jones Luv Orchestra, Marginal Prophets Tongue and Groove. 9pm, \$7-10.
Suenteus Po, Fat Opie, Ted Savaris Hotel Utah. 9pm.
Super Diamond, Boomshanka Bimbo's 365 Club. 9pm, \$18-20. Through Sun/18.
Third Street Blues Band Blue Lamp. 9:30pm.
Violent Dischord, Stitches Tempest. 9pm.
Randy Walker and French 75 Amoeba Music. 2pm.

Bay Area

Will Bernard and Motherbug, Ten Ton Chicken IMUSICAST Studios, 5429 Telegraph, Oakl; (510) 601-1029. 9pm, \$10.

Continued on page 87



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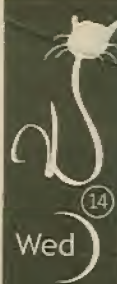
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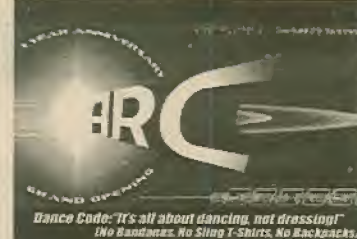
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Joe Clausell

Sat/17, Justice League

So who put the "give thanks" spirit into house music? Millions of boogie people and funky house producers and DJs who take "feelin' it" seriously. And these days you can't talk about getting deep without mentioning Joaquin "Joe" Clausell, king of high-end (or high-rise) house, resident DJ at New York City's famed Body and Soul nightclub and owner of Spiritual Life Music, a label that promotes Clausell's style — lots of Latin and African flavors, warmed tempos, gospel singing, gorgeous melodies, and sexy, earthy keyboard sounds. This is the crème de la crème, 24-karat-gold disco sound. Don't miss opening sets with Mecca's Lamont Young, a house DJ who deserves more props (and gigs) in 2001, and Atmosfere's Said. 9 p.m., 628 Divisadero, S.F. \$15. (415) 289-2038. (Amanda Nowinski)



PHOTO BY NINA SCHLECHTRIEM

Saturday 17

From page 85

Built, Refuse, Zero Control, Lucid, Inc. Kick's 11, 581 5th St, Oakl; (510) 839-3006. 9:30pm, \$5.
Chrome Johnson, Mother Truckers 19 Broadway. 9:30pm, \$5.
Five Point Plan, Sleeping Bee Blake's. 9:30pm, \$5.
'Mark Growden's Electric Piñata,' Schloss Starry Plough. 9:45pm, \$7.
Rick Kellogg Band Baltic. 9:15pm.
Lack of Interest, Neighbors, Black Hands, Capitalist Casualties, Iron Lung 924 Gilman. 8pm, \$5.
Andy Santana and the West Coast Playboys Ivy Room. 9:30pm, \$5.
Tantrums, Turbo Rock Star Kid Port Lite. 9pm, \$5.
13th Sky, Razor Skyline Minnow, 1700 Clement, Alameda; (510) 337-9190. 8:30pm, \$5.

Jazz/new music

Don Alberts Cypress Club, 8:30pm. Also Sun/18.
Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.
Chris Clarke Trio Eastside West. 9pm.
Kellye Grey Bruno's. 9 and 11pm, \$7.
Groove City Band Café Claude. 7:30pm.
Anton Krukowski—Tim Foley Duo, Phillip Crawford—Steve Fowler Duo, Mitch Schmitt—Alexander Smith Duo Carta. 9pm.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
New Bing Thing Enrico's. 8:30pm.
BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Marcus Shelby Jazz Orchestra Butterfly. 11pm. With DJ Label.
Omar Sosa Yerba Buena Center for the Arts Forum, 701 Mission; 978-2787. 8pm, \$12-15. The debut of an orchestral piece by monster Cuban pianist Omar Sosa, *From Our Mother*, that blends his brand of world-class jazz with a variety of Afro-Cuban, Ecuadorian, and Moroccan influences, featuring friends John Santos (bata drums), Jeff Brennan (bass), and Sheldon Brown (saxophones), as well as a special guest appearance by Moroccan singer and multi-instrumentalist Yassir Chady. (Chuy Varela)

Richie Vitale Quartet Jazz at Pearl's. 9:30pm. Through Sat/17.
Paula West Plush Room. 8 and 10:30pm, \$20-25.

Bay Area

Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Alex Bugnon Kimball's East. 8 and 10pm, \$26-28. Through Sun/18.
Steven Emerson Jupiter's. 8pm.
SFJAZZ opening weekend Masonic Auditorium, 1111 California; 776-1999. 3pm, \$5-15. See Critic's Choice.
Nancy Wilson Yoshi's. 8 and 10pm, \$26. Through Sun/18.

Folk/world/country

Acoustic Sun Circadia. 8pm, \$3.
Albheus, Riddmystics Pier 23. 10pm.
Antibalas Elbo Room. 10pm, \$8.
Josh Jones Quartet 850 Cigar Bar. 10pm.
Lindasusan and the Total Babes Simple Pleasures Cafe. 8pm.
Orla and the Gas Men Plough and Stars. 9pm.
West Coast Piping Tionol Noe Valley Ministry. 7:30pm, \$16-18.

Bay Area

Mighty Prince Singers, Talk of da Town Freight and Salvage. 8pm, \$15.50-16.50.
Percussions du Guinee Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 8pm, \$20-25. Through Sun/18.
Piedmont Bluegrass and Jam Cato's Ale House. 6pm.
Jai Uttal, Stephen Kent, Geoffrey Gordon Ashkenaz. 9:30pm, \$10-12.

Dance clubs

Atmosfere Justice League. 9pm, \$15. See Critic's Choice.
Azaad 1111 Minna St. 9pm-2am, \$10. 2-stop. dub, drum 'n' bass, and jungle with DJ's J-Black, Maneesh the Twister, Rhino_FX, Adolfo, and Aquadesiac and live tabla by Shabi and Adheesh.
Backflip 10pm-2am. \$5. House music with Anita Lofton.
Bas 9:30pm-2am. House, salsa, and club music.

Continued on page 89

KIMO'S

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Deep Throats, Holy Kiss, The
Monitors
Sat 2/17
Casitone For The Painfully Alone, The
Blastrocks (Record Release), Cass
McCombs, The Silence, Baby Ratlove
Sun 2/18
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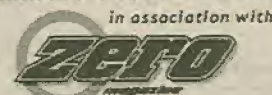
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NOISE POP FESTIVAL 18 & UP



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SPOON • MATT SUGGS • ACTIONSLACKS

SUN. MARCH 4 • DOORS 7 / SHOW 8 • \$15
NOISE POP FESTIVAL 18 & UP



BLONDE REDHEAD
PLEASURE FOREVER • SAINT ANDRE
JET BLACK CRAYON

WED. MARCH 7 • DOORS 7 / SHOW 8
\$13 ADV. / \$15 DOOR • 18 & UP

DOVES
POPScene

THURS. MARCH 15 • DOORS 7 / SHOW 8 • \$15



Alicia Stage welcomes
NELLY FURTADO

SAT. MARCH 17 • DOORS 8 / SHOW 9 • \$15

AMON TOBIN

MON. MARCH 19 • DOORS 7 / SHOW 8
\$14 ADV. / \$15 DOOR • 18 & UP

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2 DRINK MINIMUM. 21 & OVER UNLESS OTHERWISE NOTED.
GENERAL ADMISSION. LIMITED SEATING. TICKETS AVAILABLE
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NOE VALLEY MINISTRY, 1021 SANCHEZ (near 23rd St.)

Tickets available at: STREETLIGHT RECORDS, 3979 74th St. SF 415-282-3550; Shamblaine Bookellers, 2482 Telegraph, Berkeley 510-848-8443; Maximum Music, 1555 4th St. San Rafael 415-454-9262. At all BASS outlets or phone at (510) 762-BASS.



John Santos & Omar Sosa

Fri., Feb. 16 8:15pm
OMAR SOSA & JOHN SANTOS

With his explosive and adventurous playing, pianist Omar Sosa's style encompasses cha-cha grooves, Monkish phrases, Yoruba chants, hip-hop beats and rhapsodic melodies. The award-winning Cuban composer/pianist brings the economy of a **Thelonious Monk** and the melodic richness of a **Keith Jarrett** to the rhythmic power of Afro-Cuban Music. Multi-percussionist John Santos is one of the foremost exponents of Afro-Latin music in the U.S. and is known for his innovative use of traditional forms and instruments in a contemporary context. \$14adv/\$16door

Sat., Feb. 17 8:15pm

The SF Pipers Club Presents

THE WEST COAST PIPING TIONOL

The incredible sounds of the Uilleann bagpipes will rock the walls of the Noe Valley Ministry as two of Ireland's greatest pipers, **Sean Potts** and **Gay McKeon** are joined by a host of the Bay Area's best pipers and emcee **Sean Folsom**. \$16adv/\$18door

Sat., Mar. 3 - MARIA MARQUEZ - CD Release Party - \$12adv/\$14door

Fri., Mar. 9 - ALISAIR FRASER & PAUL MACHLISS - \$16adv/\$18door

Sat., Mar. 10 - MANRING, KASSIN, DARTER - \$12adv/\$14door

Thurs., Mar. 15 - GEORGE BROOKS & ZAKIR HUSSAIN

At the Cowell Theatre, Fort Mason - \$22adv/\$25door

For information call (415) 454-5230. To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

PARADISE LOUNGE

WED FEB 14
FUNK WEDNESDAY
KOFY BROWN
INFAMOUS MC
SUBTERRANEANZ
ABOVE: COMEDY

THURS FEB 15
HONEY SPOT • AMBOY KELSO
CHEMISTRY SET
CHROME MOLLY
ABOVE: PINK PONY
(A TRANCE/QUEER DANCE CLUB)

FRI FEB 16
RED NECK WHITE TRASH BLUE BALL
BLACK KALI MA • EXTREME ELVIS
THREE YEARS DOWN •
TEXAS TERRI & THE STIFF ONES
(CD RELEASE PARTY)
ABOVE: BELLY LOVE

SAT FEB 17
LOMMORI PRODUCTIONS PRESENTS
PLANTING SEEDS • EINSTONE
LAVISH GREEN • CROSSROADS •
RHYTHM RECIPE
ABOVE: BLUESCASTERS

UPCOMING:

SUN FEB 18 - BOTTLES & SKULLS, ARMAGETTON, MAD AT SAM, DJ SWEATY BETTY & "THE ROCK N' ROLLER DERBY GIRLS"

WED FEB 21 - KOFY BROWN, INFAMOUS MC

THUR FEB 22 - LOMMORI PRESENTS

FRI FEB 23 - BRACKET, SLENDER, THE SKIRTS, TEXAS THIEVES, YOUTH GONE WILD

SAT FEB 24 - GLITZ: A GLAM ROCK N' ROLL NIGHTCLUB

308 11th St. @ Folsom - S.F. - 415-861-6906

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MOLLOY'S TAVERN

'Older than you'

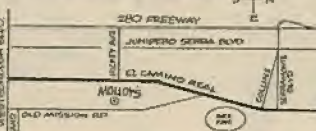


1655 Mission Rd.

Colma, CA

(650) 755-9545

From 101 (not shown on map), take Grand Ave. west to Mission Road. Turn right.



IVY ROOM

FRIDAY, FEBRUARY 16

Kenny Blue Ray
(CD release show)

SATURDAY, FEBRUARY 17

Andy Santana & The West Coast Playboys

TUESDAY, FEBRUARY 20

The Carmen Getit Band

858 San Pablo, Albany
510-524-9299



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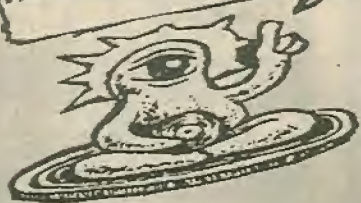
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2/14 Pop
THE JANUARIES
PLUS TBA
10PM

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2/15 Soul/R&B
LEDISI WITH ANIBADE
AND DJ IJ
10PM

Th

2/16 Vintage Jazz
LAVAY SMITH & HER RED
HOT SKILLET LICKERS
10PM

F

2/17
***THE POPULAR NOISE**
FOUNDATION BENEFIT*
COVER TO COVER
9PM

Sa

2/18 Spoken Word
THE TENTACLE SESSIONS
7PM

Su

2/19 Jazz
JENNY SCHEINMAN
9PM

M

2/20 Songwriters Showcase
AMBIENT EGG
10PM

Tu

Coming Up:
2/21 Map of Wyoming (recording live)
2/22 Ledisi with Anibade and DJ IJ

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ACID JAZZ & FUNK

(ADVANCE TIX ON SALE @ WWW.TICKETWEB.COM)

Thurs February 15 \$4

BRENDA BOYKIN

& HOME COOKIN'

AFRO-BILLY SOUL STEW • GRINDIN' HOT STUFF!

Fri February 16 \$8

THE STRAIGHT UP FUNKY-BLUES &

JAM-BOOGIE MASTERS

SEVEN PIECE R&B SUPERSTAR BAND

"The Funk-Freak Allstars"

FEATURING STAR VOCALIST

DENISE MINNFIELD

Sat February 17 \$10

ONE NIGHT ONLY -

BACK BY POPULAR DEMAND

LEGENDARY SOUTHERN BLUES GUITARIST

"The Roy Gaines Band"

(ADVANCE TIX ON SALE @ WWW.TICKETWEB.COM)

Sun February 18 \$3

SUNDAY NIGHT DIVAS OF THE BLUES

PROUDLY PRESENTS:

"Pamela Rose Band"

Mon February 19 \$3

ALBERT COLLINS STYLE EXPLOSIVE BLUES

"Sidewinder"

FEATURING: DYNAMITE DAVE

Tuesdays \$1

OSCAR MYERS'

BLUESBEAT

ALL-STAR SEVEN PIECE JAZZ FUNK

SOUL BLUES BAND

FEATURING: DENISE MINNFIELD

W/ THE FLAMINGOS' SAX • GUITARIST W/

FRANK ZAPPA, TONY-TONE-TONTS DRUMMER,

HENRY ODEN ON BASS, B-3 ORGAN VIRTUOSO

& OSCAR MYERS

Upcoming

2/16 THE FUNK-FREAK ALLSTARS

2/17 THE ROY GAINES BAND

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Blakes

ON TELEGRAPH

Wed 2/14-w/ Johnny Bravo

ASCENSION

Trans dance

THURS 2/15 House

UCBUU h

Space Monkey

DJs, Addl, Big City, Kurious

FRIDAY 2/16

ORIXA

ROCK SPANOL

SATURDAY 2/17

Five Point Plan

The Local Drinkers

Funk Latin

Sunday 2/18

President's Day

Dance Party

Monday 2/19

MONDAY ALLSTAR JAM

w/ STEVE GANNON & MZ. DEE

ALL are welcome

TUESDAY 2/20

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**music
calendar**

Saturday 17

From page 87

Bass over Belgium Amnesia. 9pm-2am, \$5. Deep house with Seven, Nathan, and J-Black.

Baysiks Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.

Bobbi Meyers Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.

Bottom Heavy Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.

Double Barreled 26 Mix. 9pm-2am, \$6. House music with Kevin, Jayson, Stuart, Ron, and Kirsten.

Eargasmic Oxygen Bar. 9pm. With Rick Lara.

Eklektic Cat Club. 10pm-3am. Drum 'n' bass with rotating residents and guest Hive.

Electrolush Blind Tiger. 10pm-2am, \$5. House and deep tech with rotating residents.

Escapade Ruby Skye. 7pm-3am, \$20. With resident BB Hayes and guests.

Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.

FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.

Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.

Hektic Cat Club. 10pm-3am. Breaks with residents.

Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.

Metronome Ballroom 9pm-midnight, \$6-8. Tango.

Mexican Bus 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.

Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.

Oushaya VSE, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Señor Keyvan.

Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Satake.

Release Ten 15 Folsom. 10pm-6am, \$20. With guest Deep Dish.

Remedy Big Heart City. 9pm-4am. House, soul, and R&B with guest Gene Farris.

San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.

Sexy Provocative Schroeder's, 240 Front; 289-2030 ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.

Sub Zero Sno-Drift. 10pm-4:30am. House and UK garage with resident Sean Ferguson and guest Three.

Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump and guests Masonic and Dob.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

One Night in Heaven Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism and guest Wayne G.

Bay Area

Gravity Club Fusetti. 10pm. Funk, R&B, soul, and house. Club's anniversary party.

Platforms Zazoo's, 15 Embarcadero West, Jack London Square, Oak; (510) 869-1317. 9:30pm.

Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

Classical

San Francisco Bach Choir Chamber Ensemble *Concentus First* Unitarian Church, 1187 Franklin; 441-4942. 8pm, \$15-26. The ensemble performs a concert titled "Exceptional Composers of the Early German Baroque." Through Sun/18.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. See Wed/14.

Continued on page 90

**HIGH SIERRA MUSIC PRESENTS:
MARDI GRAS WEEKEND
MASQUERADE CELEBRATION**

FUNK FEST

FRIDAY FEBRUARY 23

Carlos Washington &

GIANT PEOPLE ENSEMBLE

trumpet player formerly with
Karl Denson's Tiny Universe
with Starvin' Like Marvin
\$12 adv/\$15 door

MONDO MANDO

SATURDAY FEBRUARY 24

JAZZ MANDOLIN PROJECT

with Tea Leaf Green
\$20 adv/\$23 door

RUSSIAN CENTER

2450 Sutter, SF

A beautiful ballroom with
large hardwood dancefloor

21 +

Doors 7; Show 7:45 - 12 AM

(till 1 AM Sat)

Come in costume!!

CAJUN FOOD by Cajun Pacific
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TUESDAY, FEBRUARY 20 DOORS 7/SHOW 8
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Live In Concert

JEFF BECK

plus **WILLY PORTER**

\$39.50 MAIN FLOOR / \$35 BALCONY

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Les Claypool's Frog Brigade

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**Concert Update
sfbg.com**

coming up

MERL SAUNDERS & HIS FUNKY FRIENDS 2/14 Great American Music Hall	DEE DEE RAMONE THE GROOVIE GHOULES 2/25 Covered Wagon	THE SAMPLES 3/13 Great American Music Hall
DAVE WAKELING 2/14 Ruby Skye	THE SMART SET 2/26 Bottom of the Hill	MERLE HAGGARD 3/13 Person Theatre, Santa Rosa 4/12 Gershwin Theatre
STACI TWIGG 2/15 Bottom of the Hill	GIRLS AGAINST BOYS 3/2 Bottom of the Hill	NELLY FURTADO 3/15 Bimbo's
DEEP BANANA BLACKOUT THE MOTET 2/15 Great American Music Hall	MARK EITZEL BRIGHT EYES AZURE RAY 3/2 Great American Music Hall	THE MYSTIC DANCE THE VENUSIAN DJ DRAGONFLY 3/16 Great American Music Hall
ROBERT WALTER'S 20TH CONGRESS SUGARMAN THREE 2/16 Great American Music Hall	NOISE POP FESTIVAL SUPERCHUNK SPOON ACTIONSLACKS 3/3 Bimbo's	FUNKY METERS 3/16-17 The Fillmore
TREE O' FROGS 2/17 Cafe Du Nord	THE WHITE STRIPES HOLLY GOLIGHTLY 3/3 Great American Music Hall	AMON TOBIN 3/17 Bimbo's
RYAN ADAMS THE VOLEBEATS 2/17 Great American Music Hall	RONI SIZE REPREZENT 3/3 Maritime Hall	"YAHOO! OUTLOUD" WEEZER 3/17 Bill Graham Civic Auditorium
THE LOUDMOUTHS CANDY SNATCHERS HELLBENDERS 2/17 Covered Wagon Saloon	MOJAVE 3 SID HILLMAN QUARTET 3/3-4 Slim's	SAM BUSH 3/18 Great American Music Hall
PERSEPHONE'S BEES LITTLE FUZZY 2/18 Make-Out Room	YOUNG FRESH FELLOWS MINUS FIVE THE SHINS 3/3-4 Bottom of the Hill	MOGWAI 3/19 Bimbo's
RECKLESS KELLY 2/19 Bottom of the Hill	BLONDE REDHEAD 3/4 Bimbo's	JOHN HAMMOND AUGIE MEYERS 3/21 Great American Music Hall
LOS AMIGOS INVISIBLES 2/19 Bimbo's	NOFX 3/5-8 Slim's	THE CHURCH 3/21 Slim's
34 SATELLITE 2/20 Bottom of the Hill	TILT 3/6 Slim's	ACTION SLACKS 3/22 Bottom of the Hill
*WILLIE NELSON 2/21-2/22 The Fillmore	DUANE PETERS & THE HUNS 3/7 Covered Wagon	WILLY PORTER 3/22 Slim's
MOTHER HIPPS 2/24 Slim's	STEPHEN MALIKMUS 3/12 The Fillmore	THE FIGGS 3/22 Bottom of the Hill
LUNA RAINER MARIA 2/24 The Fillmore	the buzz NICK CAVE 3/27 Palace of Fine Arts	SUZANNE VEGA 3/24 The Fillmore
THE MUSIC LOVERS 2/25 Make Out Room		HOLLY GO LIGHTLY 3/25 Make Out Room
		THE WATERBOYS 4/3 The Fillmore
		SELBY TIGERS 4/4 Bottom of the Hill

tickets.com 415-478-2277

Tickets for these events and more available at all tickets.com Centers including The Warehouse, Tu Musica and Tower Records or by calling
*Indicates tickets for this show are not available through TICKETS.COM

Friday February 16th, 2001

little house in the city

Kenny Glasgow

Method Men - Nation - Camouflage - Toronto

Kenny will educate, please, and tease the most cued up crowd. Kenny's style is harder, but always funky... also known as the Method Men (Camouflage Records), his work has earned him praise and remixes from the best in the industry including Sneak. Get ready to be moved as Kenny makes his debut performance in San Francisco

Tony

Tango - Moody - Siesta - Shaboom

Onionz

New York House Legend - Moody - Siesta

Caffeine - Tango - New York

Jeno

Wicked - San Francisco

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DJ PAT

Jasen

Bizz

Anton

Blake Mathis

Leonard and Hogi

Lots of free give aways from

Paul Frank

21 and up

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LARGEST DANCE CLUB

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DJS LEONARD, LALO, HOGI, OLIVER, SAMMY 'IL, D MEEJ

Thursdays

BURNIN 9PM-2AM

DJ SEVEN W/ SPECIAL GUESTS DJ RIDDLEZ, MOSES & JOONBUG ON STUNT GUITAR
(FROM UNITING SOULS)

Deep & Funky House

DOWNTempo HAPPY HOUR 6-9pm, DJ BLUE AND GUESTS

Friday, February 16th

FINAL STOMP PARTY WITH JONÉNE & TIM DAWG

JONÉNE & TIM DAWG

BRING YOU THE FINAL STOMP PARTY CALLED SHAKE
FEATURING ALL THE STOMP RESIDENTS INCLUDING PRESTON,
TASHO, JONÉNE & TIM DAWG

Friday, February 23rd

LOOK FOR THE DEBUT OF

MILK

DJ DYLAN, KEVIN ROGA, CONSUELO & GUESTS

Saturday, February 17th

AFTER NOON

(Noon to 6pm)

DJ Ben Davis, EO + more to be announced

SMART BOMB

House & Breaks Every 1st & 3rd Saturday of the Month

Saturday, February 24

ELSEWHERE WITH DJS ELLEN FERRATO (SUGAR RELEASE),
RIDDLEZ, BEN DAVIS & DRY JOE

Sunday

Luke Presents...

THE DEN with Red Melon Residents, Dano, JZ, Fredness

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(ACROSS FROM AMOEBA MUSIC)

BOTTOM OF THE HILL

info line: 621-4455

Wed 2/14 9:30 \$6
Attaboy & Burke
DeSoto Reds
Flying Blind

Thu 2/15 9:15 \$7
Liz Pisco
Staci Twigg
(CD release)
3 Ball

Fri 2/16 10:00 \$5
the jing thing
Jing Bentley's birthday party
with The Lucky Stiffs
Ee

Sat 2/17 10:00 \$7
100 Watt Smile
Granfaloon Bus
20 Minute Loop

all-you-can-eat BBQ at 4:00

Sun 2/18 4:30 \$6
Tim Easton
with members of Wilco
Court & Spark
Champagne for Lost Souls
members of Rumah Sakit & Jargon
Dolly Varden

Mon 2/19 9:00 \$5
Reckless Kelly
Jimbo Trout
86

Tue 2/20 9:00 \$5
Amory
Maxwell Horse
Meriwether

Wed 2/21 9:00 \$6
Jim Greer
Essence
Pedalsped

UPCOMING

11343 records presents...
Thurs 2/22
Applesauce
The Fitters
(CD release)
The Cables

Sleepy Time Gorilla Museum
Mumble & Peg
Red Bennies
with guest MC Wesley Willis

SXSW showcase
Sat 2/23
Black Kali Ma
John Vanderslice
Orange Peels
Red Planet

all-you-can-eat BBQ

Sun 2/25
Rainer Maria
Dealership
Rubymar
Mike Kinsella
from Joan of Arc

Mon 2/26
Project: Pimento
The Muons
The Smart Set

Tue 2/27
Beulah
Mates of State
Call and Response
From Bubblegum to Sky

764-HERO
Kingsbury Manx
The Stratford 4
The Papercuts

Wed 2/28
MARY McALLISTER
another evening of pastels
on display through
February 19th.

www.bottomofthehill.com
1233 17th Street @ Missouri
for tickets: (510) 601-TWEB

listen.com
Find your music

music

calendar

rock, jazz, folk/world,
dance clubs & classical

From page 89

sunday 18

Rock/blues/hip-hop

Bottles and Skulls, Armageddon, Mad at Sam
Paradise Lounge. 8pm, \$5. With DJ Sweaty
Betty in the upstairs lounge.
Dilute, Upcircle Kimo's. 9:30pm.
Tim Easton, Court and Spark, Dolly Varden
Bottom of the Hill. 5:30pm, \$6. With all-you-
can-eat BBQ at 4pm.
Eve 6, Vast, American Hi-Fi Fillmore. 8pm,
\$15.
Grasshoppers, Tazz Hotel Utah. 8:30pm, \$4.
Regi Harvey's blues jam Skip's Tavern. 4pm.
Phil Lesh and friends Maritime Hall. 7pm,
\$31.50.
Little Fuzzy, Persephone's Bees Make-Out
Room. 8:30pm, \$6.
One Night Stand Slin's. 8pm, \$8.
King Perkoff Band Saloon. 4pm.
Pamela Rose Band Boom Boom Room.
9:15pm, \$3.
Sextfresh, Natasha Miller, Christie McCarthy
Tongue and Groove. 9:30pm.
Super Diamond, Divalicious Bimbo's 365
Club. 9pm, \$18-20.

Bay Area

Gregory Joe Bledsoe Ashkenaz. 8pm, \$8.
With Source of Light.
Good Riddance, Missing 23rd, Fire Sermon,
Lugosi 924 Gilman. 5pm, \$5.

Jazz/new music

Rich Armstrong Quartet Starlight Room.
8pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Smith Dobson, Jr. Simple Pleasures Cafe.
8pm.
Dorothy and Henry Piaf's. 11:30am-2:30pm.
Larry Douglas Jazz Band Les Jouins. 8pm.
Walter Earl Enrico's. 7pm.
Sean Kennedy and the King Kats Kelly's Mis-
sion Rock, 817 China Basin; 626-5355. 10am.
Love Motel Russellas. 6pm.
Charles McNeal Quartet Jazz at Pearl's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022.
4:30pm.
Mitch Schriff-Alexander Smith Duo Carta.
7pm.
Paula West Plush Room. 5pm, \$20.

Bay Area

Erik Barber, Saadet Türköz Tuva Space, 3192
Adeline, Berk; (510) 444-3595. 7:48pm, \$8.
Alex Bugnon Kimball's East. 8 and 10pm,
\$26-28.
Judy Hall jazz jam, Dori and Dave 19 Broad-
way. 4:30pm.
Jazz jam session Bluesville. 8pm.
SFJAZZ opening weekend Masonic Auditori-
um, 1111 California; 776-1999. 7pm, \$20-48.
See Critic's Choice.
Charles Wheel Cato's Ale House. 6pm.
Nancy Wilson Yoshi's. 8 and 10pm, \$5-26.

Folk/world/country

Antibalas Justice League. 9pm, \$10. With DJ
Said.
Ricardo Lemvo and Makina Loco Great
American Music Hall. 9pm, \$15. See 8 Days a
Week, page 68.
San Francisco Piper's Club Plough and Stars.
7pm.

Bay Area

Forward Kwenda, Erica Azim Freight and
Salvage. 8pm, \$15.50-16.50.
Open mic Stork Club. 9pm.
Percussions du Guinee Julia Morgan Center
for the Arts, 2640 College, Berk; (925) 798-
1300. 7pm, \$20-25.
Emilio Perez y Su Conjunto Cani Port Lite.
5pm.
'Starry Session' Starry Plough, 8pm. With
Shay Black.

Dance clubs

Bionic Top. 10pm-2am. With Solar, Mark E.
Quark, and Iz.
Den Galaxy, 1840 Haight; 387-2996. 6-9pm.
Happy hour with Seven and Blue. 9pm-2am.
With Dano, JZ, and Fredness.
Dub Mission Elbo Room. 9pm-2am, \$6. Dub
and roots reggae with Sep, Vinnie, and
Jahzyer, and percussionist Star 69.

Magnitude 8.0 N'Touch Dance Club, 1548
Polk; 444-8413. 8pm-2am. With Jack Rojo,
Lambchop, Shawn Perry, and Derek.
Metronome Ballroom 5-8pm, \$5. Jitterbug
dance party. 8-11pm, \$5-8. Salsa night.
New Wave City Space 550. 9pm-3am, \$5-10.
'80s dance party with Shindog, Skip, Damon
and others.
Pleasuredome Club Townsend. 9pm-3:30am,
\$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop
with Henry, Joe Quixx, Kevvy Kev, and Will.
Recliner Hush Hush Lounge. 8pm, \$4. One-
year anniversary.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5.
Reggae music spun by DJ King David, Gen-
eral Patton, and other residents.
Sedation Oxygen Bar. 9pm. With residents.
Spoon Beauty Bar. 10pm-2am. Gregario
spins hip-hop and French electronica.
Spundae 1015 Folsom. 9pm-6am, \$5. With
rotating DJs and guest Boy George.
Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and
rotating residents.
T-Dance Endup. 6am. House music with ro-
tating residents.
Tripp Beale Street Bar and Grill, 133 Beale;
543-1961. 6pm-2am, \$5-8. With rotating res-
idents.

Bay Area

President's Day dance party Blake's. 9:30pm.
Tercer Domingos Bird Cage, 4822 Telegraph,
Oak; (510) 655-0300. Noon-6pm. The Com-
mittee spins soul, funk, house, and dance clas-
sics. Listening party for Rae and Christian.

Classical

Brentano String Quartet SFSU, Creative Arts
Building, McKenna Theatre, 1600 Holloway;
338-1358. 3pm. The quartet gives a concert
of works.
Foxglove Chamber Ensemble Old First
Church. 4pm, \$8-12. The ensemble, which
features musicians from the San Francisco
Symphony and Opera Orchestra, gives a
performance highlighted by the world pre-
miere of Robert Ward's Small Serenade.
Alexandra Hawley California Palace of the
Legion of Honor, Florence Gould Theatre,
Lincoln Park; 392-4400. 2pm, \$9-14. The
flutist gives a concert with harpist Marcella
DeCray, violinist Roy Malan, violist Paul
Hersh, and cellist Stephen Harrison.
Mirage Ensemble Community Music Center,
544 Capp; 647-6015. 4pm, \$5-10. The trio per-
forms a series of works by various composers.
Viola Volkova Moran St. Mary's Cathedral,
1111 Gough; 567-2020. 3:30pm. The organist
gives a recital.
Suzanne Ramo, Katia Escalera, and Brian
Anderson Old First Church. 5:30pm, \$7-9.
The three singers perform "Rags to Riches:
100 Years of American Song."
Dubravka Tomsic Herbst Theatre, 401 Van
Ness; 392-4400. 8pm, \$26-48. The pianist
performs a program featuring works by
Bach, Liszt, and Prokofiev.

Bay Area

American Baroque Valley Center for Perform-
ing Arts, Studio Theater, 3500 Mountain,
Oak; (510) 653-8420. 3pm, \$5-12. The quin-
tet, which recently won an ASCAP award,
performs an "American Classic" program
featuring two pieces by Mozart.
Bay Area poets and composers Sanchez Con-
cert Hall. 5pm, \$8-15. Poets, composers, and
musicians join together in a special concert.
Participants include cellist Victoria Ehrlich,
violinist Paul Ehrlich, poets Rich Mertes and
Grace Grafton, and composers Shinji Eshi-
ma, Alexis Alrich, and Rick Kvistad.
San Francisco Bach Choir Chamber Ensem-
ble Concentus St. Paul's Episcopal Church,
114 Montecito, Oak; 441-4942. 5pm, \$15-26.
See Sat/17.

monday 19

Rock/blues/hip-hop

Bachelors Saloon. 9:30pm.
Boostamonte, Cookin' With Kurt Make-Out
Room. 8:30pm, \$6.
Kofy Brown Mecca, 2029 Market; 621-7000. 8
and 9:30pm.
Regi Harvey's open mic Skip's Tavern. 7pm.
Open mic Hotel Utah. 7:30pm. With Dayla
Soul.

Continued on page 92

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2/16 **HAVANA**
DJs Corazon, Namane, Alejandro D' Amour

SATURDAY A Rock n' Roll Nightclub
2/17 **SIXTEEN**
DJs Jenny & Omar

SUNDAY Soul/R&B
2/18 **REBIRTH**
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music calendar

Monday 19
From page 90

Reckless Kelly, Jimbo Trout, 86 Bottom of 1 Hill, 9pm, \$5.
Sidewinder Boom Boom Room, 9:15pm, \$3.
That One Guy and His Magic Pipe Elbo Roo 9pm, \$4.

Bay Area
'Blue Monday Jam' Blake's, 9:30pm, \$3. With the Steve Gannon Band.
Rob Ickes Combo Freight and Salvage, 8pm \$15.50-16.50.
Country Pete McGill and friends A+C Club 1950 San Pablo, Oakl; (510) 893-4100. 9pm

Jazz/new music
Contemporary Jazz Orchestra Jazz at Pearl 9pm.
Marti Eggers Pier 23, 5pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Barbara Hunter Quintet Les Joudins, 8pm.
Monk's Music Simple Pleasures Cafe, 8pm.
Larry O'Leno Enrico's, 7pm.
Jenny Scheinman Cafe du Nord, 9pm, \$5.
Swing Session Starlight Room, 8:30pm.
Whoa Pier 23, 9pm.

Bay Area
Joel Harrison Sextet Yoshi's, 8 and 10pm, \$10.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

Folk/world/country
Acoustic open mic Blue Lamp, 9:30pm.
Los Amigos Invisibles Bimbo's 365 Club, 8pm, \$18. See 8 Days a Week, page 68.
Guitarras y Congas Top of the Mark, 8:30pm, \$8.

Bay Area
'Ceili' Starry Plough, 9pm.
Makana 19 Broadway, 9:30pm, \$10-12.

Dance clubs
Chicklett Mod Meltdown Paradise Lounge, 8:30pm, \$3. DJ party.
Club Dread Justice League, 9pm, \$10. With Clique International and Massive Sound.
Forward An Sabin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.
Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Open turntables Movida Lounge, 8pm.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Shaft Stud, 9pm-2am, \$5. Hip-hop, reggae, and R&B with Mind Motion, Switch, and Def.
Smooove Blind Tiger, 9pm-2am. House music.
Star Lounge Up and Down Club, 10pm-2am \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.
Tranquility Base 26 Mix, 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia, 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop w/ Kamahale, Presha, and G.A.S.
Vroom El Rio, 8pm-midnight. Punk, funk, and soul.

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tuesday 20

Rock/blues/hip-hop
'Ambient Egg' Cafe du Nord, 10pm, \$5.
Amory, Maxwell Horse, Meriweather Bottom of the Hill, 9pm, \$5.
Jeff Beck Warfield, 8pm, \$35-39.50. Through Wed/21.
'Divabands' Red Devil Lounge, 8:15pm, \$5. With Susan Z, Sexfresh and Elizabeth Edwards.
Face on Straight, David Dondero Hotel Uta, 8:30pm, \$4.
Andrew Freeman Band Blue Lamp, 9:30pm.
Lisa Kindred Saloon, 9:30pm.
Oscar Myers' Bluesbeat Boom Boom Room 9:15pm, \$1.
'New Roots to Hip-Hop' Last Day Saloon, 9pm, \$5. With Felonious.
Open mic El Rio, 7:30pm.

Open mic *Paradise Lounge*, 8:30pm. With Benjamin the Dog.

Bay Area

Jack Grace Blake's, 9:30pm, \$3.

Jazz/new music

Ezra Gale Trio *Amnesia*, 9pm.
Gerry Grosz Trio *Beach Chalet*, 6:30pm.
Hot Club of San Francisco *Enrico's*, 7pm.
Vince Lateano Trio *Jazz at Pearl's*, 9pm.
Paul Mindrup *Simple Pleasures Cafe*, 8pm.
Parlando Bruno's, 8pm, \$7.
Fred Ross Project *Starlight Room*, 8pm.
Lavay Smith and Her Red Hot Skillet Lickers *Top of the Mark*, 8:30pm, \$8.
Bishop Norman Williams Quintet *Les Joulins*, 8pm.

Bay Area

Carmen Getit Band *Ivy Room*, 10pm, \$5.
Art Hirahara Sextet *Yoshi's*, 8 and 10pm, \$6-8. See 8 Days a Week, page 68.
pickPocket Ensemble *Albatross*, 1822 San Pablo, Berk; (510) THE-BIRD, 9pm.

Folk/world/country

Seisun Plough and Stars. With Paul Chaffee and Richard Mandell.
Vivendo de Pão *Elbo Room*, 9pm, \$6.

Bay Area

Dan, Tom, and Mary Ashkenaz, 9pm, \$8.
Dance lesson at 8pm.
Jerry Hannan *19 Broadway*, 9:30pm.
Open mic *Starry Plough*, 7:30pm.

Dance clubs

Asia Africa Arabia *Nickie's BBQ*, 9pm-2am.
DJ Cheb I Sabbah spins a blend of international music.
Coolin' *Blind Tiger*, 9pm-2am. With TJ and guest DJs.
Development *AsiaSF*, 10pm. Option, Reference, and Raygun spin breakbeat and house.
Down There *26 Mix*, 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
F#0! *Tuesdays Backflip*, 10pm-2am. '80s music, soul, breakbeat, and hip-hop.
Happy Hour *Escapades Glas Kat*, 5:30-10pm. Latin and salsa music.
Karamba *Glas Kat*, 9:30pm-2am.
Node *Pow! A Cocktail Lounge*, 9pm-2am.
Indie rock and electronica with Thorsten Sideboard and guests.
Soul Samba *Daiva*, 3121 16th St; 252-7740, 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Wax *Sacrifice*, 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Club Fusetti *9pm*. Hip-hop and R&B with Phiness.
Mad Hatter *Bench and Bar*, 120 11th St; (510) 496-6000 ext. 120. 9pm-2am, \$3-5. Underground dance music.
Ruby Room *10pm-2am*. Punk rock.

Classical

Viviana Guzman and Marc Teicholz *Bank of America Center, A.P. Giannini Auditorium*, 555 California; 252-1288. Noon. The flutist and guitarist perform tangos by Piazzola and Pujol.
Janet Marie McLain *SFSU, Knuth Hall*, 1600 Holloway; 338-1432. 7:30pm. The pianist performs an all-Chopin concert.
Seth Montfort *Presidio Chapel, Presidio*, 130 Fisher Loop; 362-6080, 8pm, \$10. The pianist performs a birthday concert for Chopin and former presidents Washington and Lincoln.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 14

Around town

'Genomics, Robotics, and Nanotechnology: Science and Religion Converse on the Shape of the Future' *Grace Cathedral Episcopal Church, Gresham Hall*, 1100 California; (510) 848-8152. 7:30pm, free. Bill Joy, co-founder and chief scientist for Sun Microsystems, lectures on this topic.
'How to Present a Case in Small Claims Court' *New College of California, School of Law*, 50 Fell; 241-1300. 5:15pm, free. This periodic workshop helps prepare litigants for potential small claims court cases.

Bay Area

Community open house *Oakland Public Library, Elmhurst branch*, 1427 88th Ave, Oakl; (510) 615-5727. 5:30pm, free. The library celebrates its recent renovation with an open house featuring a performance by the Acts Full Gospel COGIC Youth Choir.

Authors

Jon Cohen *Barnes and Noble*, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm, free. The author discusses *Shots in the Dark: The Wayward Search for an AIDS Vaccine*.

thursday 15

Around town

'Archaeology of Grandmothering' *California Academy of Sciences, Morrison Auditorium*, Golden Gate Park; 392-4400. 7:30pm, \$6-10.

James F. O'Connell, professor of anthropology at the University of Utah, lectures on this topic.

'Dot-Com Dance' *Cafe Cocomo*, 650 Indiana; 824-6910. 6:30pm, \$10. Learn how to salsa dance during a two-hour class geared to beginners, then dance the night away to the sounds of a live band afterward.

Ethnic Media Awards Banquet *Masonic Exhibition Hall*, 1111 California; 438-4755.

5:30pm, \$30. This banquet honoring the best in ethnic media closes the New California Media Expo. Christie Haubegger, publisher of *Latina* magazine, is the featured speaker.

'Humanistic Education in the Third Millennium' *World Affairs Council*, 312 Sutter; 293-4600. 5:45pm, \$7-10. Stephen Privett, president of the University of San Francisco, lectures on this topic.

New California Media Expo *Masonic Exhibition Hall*, 1111 California; 438-4755. 9am, free. This conference features panels, workshops, and discussions with local, national, and ethnic media writers as well as marketers and consultants.

Presentation of Japanese geisha *Benihana*, 1737 Post; 563-4844. 5pm, free. Through Fri/16. Koharu, an authentic geisha from Japan, makes an appearance at Benihana restaurant as part of a nationwide tour.

Bay Area

John Burris *College Preparatory School auditorium*, 6100 Broadway, Oakl; (510) 597-0224. 7:30pm, \$5-10. The civil rights attorney talks about various incidents fueled by police misconduct and brutality.

Benefits

Benefit Thursdays *Butter*, 354 11th St; 339-8735. 6pm, donation. DJ Frenchy Le Freak spins at this weekly happy hour fundraiser for Friends of the Urban Forest, a non-profit environmental group.

Liberation *Justice League*, 628 Divisadero; (650) 205-1103. 9pm, \$7-10. Lunar Soul Productions host this night of hip-hop, soul, and funk, with proceeds benefiting earthquake relief for the people of El Salvador as well as the Cuba Educational Project. Performers include Acid Reign, Halo One, Steve IDR, and Politik. Bring a can of food for the San Francisco Food Bank.

Bay Area

'From Script to Reality: Envisioning Visual Effects' *Osher Marin Jewish Community Center*, 200 North San Pedro, San Rafael; (415) 479-2000. 7:30pm, \$8-16. Art Department creative director for Industrial Light and Magic Mark Moore discusses this topic. Proceeds from the talk benefit the Osher Marin JCC, a nonprofit coordinator of artistic events and programs.

Authors

Joseph Sutton *George Krevsky Art Gallery*, 77 Geary; 397-5748. 7pm, free. The novelist reads from *Morning Papers: The Almost True Story of My Life*.

Eesha Williams *Modern Times Bookstore*, 888 Valencia; 282-9246. 7:30pm, free. The professor and journalist discusses *Grassroots Journalism*.

Bay Area

Sandra Opoku Jackson *Marcus Books*, 3900 MLK Jr. Way, Oakl; (510) 652-2344. 6:30pm, free. The author discusses *Hot Johnny (and the Women Who Loved Him)*.

Jason Lutes *Cody's Books*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The cartoonist gives a presentation of *Berlin: City of Stones*.

friday 16

Around town

Jon and Myla Kabat-Zinn *First Unitarian Church*, 1187 Franklin; (510) 601-8932. 7pm, \$10-35. The author and the childbirth educator give a lecture on utilizing the trials of parenting for spiritual uplift.

Presentation of Japanese geisha *Benihana*, 1737 Post; 563-4844. 5pm, free. See Thurs/15.

'Prime Time' salon series *San Francisco Art Institute, Lecture Hall*, 800 Chestnut; 749-4545. 8pm, free. This biweekly four-part se-

ries offers art presentations in a showcase format that includes music, local celebrities, and panelists. The second installment, "En-core: A Collision of Music and Art," features performance artist Nao Bustamante, opera singer Hope Reyes, musician Matt Volla, and host Cliff Hengst.

Benefits

'Beatsauce' benefit *Last Day Saloon*, 406 Clement; 387-6343. 9pm, \$7. The long-running hip-hop program on KUSF holds a fundraiser featuring DJs Wisdom, Raw B, J-Boogie, and others.

saturday 17

Around town

Alternative Press Expo *Fort Mason Center, Herbst Pavilion, Marina at Buchanan*; 441-3400. Noon-6pm, \$6-10. Through Sun/18. See 8 Days a Week, page 68.

'Ballot Box Democracy: The Battle for Black Freedom Continues' *New Valencia Hall*, 1908 Mission; 864-1278. 6:30pm, \$2-8. The

Continued on page 94



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'Day of Remembrance 2001: The Spirit of Justice'

Sun/18, Kabuki Theatre

While pointing fingers at the injustices done in other countries seems to be second nature, it's harder to remember those that have happened on our home turf. That's why Asian ImprovArts and the Bay Area Day of Remembrance Consortium bring us "Day of Remembrance 2001: The Spirit of Justice." The event, which recalls the 1942 executive order signed by President Franklin D. Roosevelt authorizing internment of more than 120,000 Japanese American civilians, features an array of speakers, performers, and civil rights enthusiasts. Among the notables are San Francisco Poet Laureate Janice Mirikitani, Rev. Cecil Williams of Glide Memorial Church, percussion ensemble Asian Crisis, and Alberta Lee, daughter of Wen Ho Lee. This year's program includes a procession through the streets and a candlelighting ceremony to inspire a community commitment to justice. 3 p.m., 1881 Post, S.F. \$10-\$15. (415) 577-4518. (Summi Kaipa)



PHOTO BY KAREN KIRCHOFF

Saturday 17

From page 93

Freedom Socialist Party celebrates Black History Month with a panel discussion on this topic featuring Frances M. Beal from the Black Radical Congress, NAACP representative Ted Frazier, and civil rights activist Moisés Montoya.

'Sacred Space Gatherings' Pine United Methodist Church, 426 33rd Ave.; 751-0673. 2pm, \$5-20. This monthly workshop focuses on the integration of creativity and spirituality. This installment features personal trainer Denise Teraoka, who presents "Body Image through Weight Training."

Bay Area

Reparations Awareness Day conference McClymonds High School, 2601 Myrtle, Oakl.; (510) 835-1759. 8am, \$10-25. The National Coalition of Blacks for Reparations in America host this daylong conference, which includes workshops, panels, guest speakers, art, and a showing of Haile Gerima's *Sankofa*.

Benefits

Natural healing workshop Presidio Alliance Building, 563 Rucker; 333-7791. 10am-5pm, \$250-300. Through Sun/18. John Gray, author of *Men Are from Mars, Women Are from Venus*, and Zhi Gang Sha lead a natural healing workshop in this benefit for Partnership for Change, a nonprofit organization that conducts humanitarian missions throughout the world.

24-hour yoga marathon Eureka Yoga College of India, 455 Judah; 753-8694. 6am, \$20. The college hosts a marathon session of yoga classes to raise funds for Doctors Without Borders and other organizations involved in providing relief to Indians affected by the recent earthquake.

Authors

Shirley Moore Oakland Museum of California, 1000 Oak, Oakl.; 1-888-OAK-MUSE.

1pm, free with museum admission (\$4-6). The author discusses *To Place Our Deeds: The African American Community in Richmond, California*.

sunday 18

Around town

Alternative Press Expo Fort Mason Center, Herbst Pavilion, Marina at Buchanan; 441-3400. Noon-6pm, \$6-10. Through Sun/18. See 8 Days a Week, page 68.

'Day of Remembrance 2001: The Spirit of Justice' Kabuki Theatre, 1881 Post; (415) 577-4518. 3pm, \$10-15. See Critic's Choice.

'Psychedelic Sunday' Paradise Lounge, 308 11th St; 861-6906. 4pm, free. Local bands Fountain's M.U.S.E., Groovy Judy, and a '60s-themed fashion show by Groovy Juice highlight this retro party.

Bay Area

Drawing marathon Merritt College, Art Building, 12500 Campus, Oakl.; (510) 524-9763. 10am-1pm, 1:30-4:30pm, \$15-25. The Bay Area Models' Guild hosts a daylong session of posing by live models for artists.

Benefits

Natural healing workshop Presidio Alliance Building, 563 Rucker; 333-7791. 10am-5pm, \$250-300. Through Sun/18. John Gray, author of *Men Are from Mars, Women Are from Venus*, and Zhi Gang Sha lead a natural healing workshop in this benefit for Partnership for Change, a nonprofit organization that conducts humanitarian missions throughout the world.

Authors

Hanif Kureishi City Lights Bookstore, 261 Columbus; 362-8193. 7pm, free. The novelist and playwright reads from his various works.

monday 19

Around town

Ernesto Neto San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The Brazilian installation artist lectures on his work.

Authors

Ann Beattie Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist reads from the short story collection *Perfect Recall*.

tuesday 20

Around town

'Clubbys' Ruby Skye, 420 Mason; 693-0777. 7pm, \$30-50. Foxsee hosts this second annual awards ceremony honoring San Francisco's top nightclubs. Featured DJs include Monty Luke, Seven, Leon Roberts, Scott Edmonds, and John Paul.

'Is Technology Conspiring Against People's Dreams?' University of San Francisco, Lone Mountain campus, 2800 Turk, Room 148; 422-6543. 6pm, free. Three professors — Stanford's Richard Rorty, UCLA's Katherine Hayles, and Rutgers's Drucilla Cornell — lecture on this topic.

'Making a Better World' Presidio Alliance, West Room, 563 Rucker; 333-2076. 7pm, free. Juliette Beck from Global Exchange gives a lecture and video presentation on the current "worldwide uprising of workers, students, and environmentalists."

Robert Reich Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The former secretary of labor and author of *The Future of Success* is interviewed by Orville Schell.

Benefits

California AIDS Ride benefit show Kimo's, 1351 Polk; (510) 547-8566. 9pm, \$5. See 8 Days a Week, page 68.

Authors

K.C. Cole California Academy of Sciences, Golden Gate Park; 750-7145. 7:30pm, free. The author reads from *The Hole in the Universe: How Scientists Peered over the Edge of Emptiness and Found Everything*.

Sara Miles A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses *How to Hack a Party Line: The Democrats and Silicon Valley*.

Jerri Nielsen, M.D. Borders Books and Music, 400 Post; 399-1633. 12:30pm, free. (Also Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free.) The doctor talks about the memoir *Ice Bound: A Doctor's Incredible Battle for Survival at the South Pole*.

Joseph Sutton Books, Inc., 3515 California; 221-3666. 5:30pm, free. See Thurs/15.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." Fri: Dimensions Dance Theater presents "The History of Dance from Africa to America," 1 and 2:30pm. Sat: Marijo presents "Stories from Africa and America," 1pm. Sun: Dr. Terry Gosliner leads the panel discussion "Stopping the Invasions: Lessons for San Francisco Bay in Controlling Invasive Species," 3-5pm. Mon: Comedian Derique McGee presents "A History of Black Minstrel Clowning and African-Americans in Entertainment," 1pm.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: "Second Wednesdays" pre-

sents a series of experimental films in conjunction with the exhibit "Behind the Screen," 7pm. Sat-Sun: The early years of cinema are covered in "Origins of Scientific Cinematography," 2pm.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: Author Ruth Heller reads from "Galapagos Means Tortoise" and "The Sea within a Sea," 11:30am; "Saturdays are Special" continues with "Thumbprint Animal Cards," 1pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed for visitors to explore. An African-American historic photo exhibit runs through Wed/28.

SFMOMA family studio San Francisco Museum of Modern Art, Koret Educational Center, 151 Third St; 947-1292. Sun, noon-3pm. Free with museum admission. This monthly art studio encourages families to participate together in drawing, painting, collage, and other artistic endeavors.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the meerkat and prairie dog exhibit.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Making Music" and "Get Crafty."

Bay Area

Aircraft carrier USS Hornet Museum, Pier 3, Alameda Point, Alameda; (510) 521-8448. Mon and Wed-Sun, 10am-5pm. \$5-9. This National Historic Landmark is the only aircraft carrier museum on the West Coast. Sat-Mon: A presidential exhibit is part of the special activities during President's Day weekend.

Carolyn Dukes Alexander Oakland Library, Golden Gate branch, 5606 San Pablo, Oakl.; (510) 597-5023. 10:30am, free. The storyteller and librarian illustrates African American stories during this Black History Month event.

Chabot Space and Science Center 10000 Skyline, Oakl.; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series features "Soccer Robots" on Saturday and "Robot for a Day" on Sunday. Thurs: The Search for Extraterrestrial Intelligence Institute's Dr. Jill Tarter lectures on "SETI 2020: A Roadmap for Future SETI Observing Projects," 7:30pm, \$8.75. See 8 Days a Week, page 68.

Children's Fairyland USA 699 Bellevue, Oakl.; (510) 452-2259. Fri-Sun, 10am-4pm. \$5. This 3-D storybook theme park features rides and entertainment for kids. Fri-Sun: A puppet show, "Goldilocks and the Three Bears," is held, 11am, 2pm, and 4pm.

'John Henry' Berkeley Public Library, South branch, 1901 Russell, Berk.; (510) 548-1240. Tues, 3:30pm. Free. (Also at North branch, 1170 The Alameda, Berk.; (510) 548-1240. Tues, 7pm. Free.) Father and son team Loren and Dean Linnard present this puppet-acted story of the fictional railroad man in the post-Civil War South.

'Kids Meet the World' Ashkenaz, 1317 San Pablo, Berk.; (510) 525-5099. Sun, 11:30am-1pm. \$1. Through March 11. This dance class for children ages 8 to 15 is taught by instructors and musicians from around the Bay Area. This week's lesson features Nigerian folk songs with Ken Okulolo and Soji Odugbo.

Kids on the Block Hall of Health, 2230 Shattuck, Berk.; (510) 549-1564. Sat, 1:30 and 2:30pm. Free. The award-winning educational puppet troupe performs shows that illustrate acceptance of cultural and medical differences.

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A P E



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SPECIAL GUESTS

Michael Chabon

(Author, "The Amazing Adventures of Kavalier and Clay")

Terry Moore

Strangers In Paradise

Judd Winick

Pedro & Me, Barry Ween

Along with :

**Keith Knight, Lloyd Dangle, Jason Shiga,
Steve Lafler, Trina Robbins, Steve Leialoha,
Shawn Granton, Roman Dirge, Ben Catmull,**

Jhonen Vasquez, Shannon Wheeler Landry Walker and Eric Jones.

Plus this incredible list of exhibitors and pros!

AARDBART AND SON PRESS; ABSTRACT STUDIO (Terry Moore, Robyn Moore); ALTERNATIVE COMICS (Graham Annable, Nick Bertozzi, Sam Henderson, James Kochalka, Jeff Mason, Jen Sorensen); ASTONISH COMICS (Mike Kunkel, Jason Lethcoe); BLACK SWAN PRESS (Richard, Becker); BLACK VELVET STUDIOS (Eric Canete, Byron Peneranda, Axel Ortiz, Geoff Ong); BOX OFFICE POISON (Alex Robinson, Tony Consiglio); BRAINO COMIXBURNING HEAD PRESS (Trevor Alixopoulos, Cory Thrall); THE CARBON BASED MISTAKE (Marc Calvary); CARTOON ART MUSEUM OF SAN FRANCISCO; CATMULL AND WILLIAMS (Dylan Williams, Adam Jones, Tom Walsh); CHI (Jennifer Feinberg, Todd Meister); CITY LIGHTS BOOKS (Stacey Lewis, Yolanda Montijo); COLD CUT DISTRIBUTION; COLONIA PRESS (Jeff Nicholson); COMIC RELIEF; THE COMIC BOOK STORE; COMICS CONSPIRACY (Doug Miers, Valerie Miers, Ken Fetty, Joe Cool,); THE CONTEMPORARY CARTOON MILITIA (S. Steven Struble, Kris Strubel, Anthony Palacios, Zach Trover); CRAZYFISH (Scott Morse, Jim Mahfood, Troy Nixey, Michael Huddleston, Kelley Seda); DEAF DATE COMICS (Jason Powers); DRAWN & QUARTERLY (Chris Oliveros, Adrian Tomine, Jason Lutes, Ed Brubaker, Joe Matt); EMPTY LIFE (Mike Tolento); EXHIBIT A PRESS (Baton Lash, Jackie Estrada); E-Z CHEESE COMICS (Jon Wayshak, Thien Pham, Lea Ballard, Paul Harmon); THE FACTOR (Nat Gertler); FANTAGRAPHIC BOOKS (Jim Blanchard, Mary Fleener, Johnny Ryan, Richard Sala, Steven Weissman, J.R. Williams); FINGER PRINT STUDIOS (Larry Brown); FLASHPUBLICATIONS; FOGEL COMIX/LCD (Dan Fogel, Kieron Dwyer, Guy Colwell, Paul Mavrides, Howell Robins, Steve Moore, Roger May, Rick Remender, John Heebink, SS Crompton); FOOLS GOLD PRESS (Paul Sloboda); ROBERT B FOWLER; HEADLESS SHAKESPEARE PRESS (Craig McKinney); HIGHWATER BOOKS/ RED INK (Jordan Crane, Ron Rege, Brian Ralph, Greg Cook, Matt Maden, Tom Devin, Megan Kelso); HUNGRY TIGER PRESS (Eric Shanower, David Maxine); JAVA TURTLE (Lynn Lowe); KAPOW! (Juliette Torrez); KIWI STUDIOS (Jon "Bean" Hastings); KEITH KNIGHT (Jeff Kramer); PERMANENT SWIM PRESS (Serena Makofsky, Jenny Makofsky, Jeff Roysdon); LEE'S COMICS; STEVE LIEBER; LOS COMEX (Michael Aushenker); MANIC D PRESS (Jennifer Joseph, Jon Longhi); MUSEUM OF LOST WONDER (Jeff Hoke, Kent Marsh); NEUMIE PRODUCTIONS (Jason Neuman); NIJOMU STUDIO (Nick Mullins); ONI PRESS (Chynna Clugston-Major, Scott Morse, Mike Huddleston, Jamie S. Rich); ORIGINAL SYNDICATE PRESS; PHANTOMB PUBLISHING; PLASTIC PLANET; TONY RAYOLA BOOKS; RE-IMAGINING COMIC ART (Greg Beda, Derek Beda); RE/SEARCH PUBLICATIONS (V. Vale, A. Richmond); ROOSTER PRESS (David Hedgecock); SHADES OF GREEN (Tracy Held); SHORTWAVE PRODUCTIONS; SLAVE LABOR GRAPHICS (David Hahn, Rikki Simons, Tavish Simons, Kelley Seda, Jon "Bean" Hastings, Ted Naifeh, Serena Valentino, John Gebbia, Tommy Kovac, Ian and Tyson Smith, Woodrow Phoenix, Jim Hill); SPIDIC (Gordon Sutton, Leigh Dragoon); SPIRAL BOUND PRESS (Tyler Cohen); SQUID WORKS (Stan Yan, Lonnie Allen, Andy Glass); STICKMAN GRAPHICS (Kevin Tinsley); WILLIAM STOUT, INK./TERRA NOVA PRESS (William Stout); SYNDICATE PUBLISHING (Matthew Pasteris, Tait Bergstrom, Billy K, Mark Calvary); TOO MUCH COFFEE MAN (Shannon Wheeler); TOP SHELF PRODUCTIONS (Chris Staros, Brett Warnock, Peter Kuper, Craig Thompson, Dean Haspiel, Scott Mills, Alex Robinson); TROUBLETOWN; AND MANY MANY MORE!

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Attractions/kid stuff

From page 94

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision," and "T. rex on Trial." Sat: Meet members of the medical field in "Women of Color in Medicine," noon-2pm; watch the night sky through astronomical telescopes during "Saturday Night Stargazing," 8pm. Sun: "Family Affair" presents folk tales, songs, and performances, 1:30pm.

Oakland Museum of California 1000 Oak, Oak; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "Fired by Ideals: Arequipa Pottery" and "Elegant Fantasy: The Jewelry of Arline Fisch." Thurs: A naturalist lectures on whales and sea lions, 12:30pm.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's Twelve Adler Museum Cafe, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Paulist Center Bookstore, Room 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Kelsang Drappa teaches this ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and under.

Mission trail mural walk Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm; Fri, 6-9pm; Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oké' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join in a group reading of the Bard's oeuvre.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

Bay Area

English as a second language for caregivers Bananas, 5232 Claremont, Oak; (510) 658-7353. Tues, 6-8:30pm. Free. Through Tues/27.

David Pugh leads this class for caregivers who wish to learn English speaking skills, stories, and songs.

Parenting classes Bananas, 5232 Claremont, Oak; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator as well as group support.

'Sunday Booz Brunch and Hike' International House of Pancakes, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am. Free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30-8pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Beyond Boundaries: Contemporary Photography in California." Photographs by 64 artists highlighting the center's relocation to San Francisco. Through March 25.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." Over 50 prints by the composer-artist. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Even More Stranger Than You." The works of Brian Biggs, Lloyd Dangle, Jason Jägel, Isabel Samaras, Chris Ware, and Steven Weissman. Through Sun/25.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." Anna Venini curates this exhibit featuring 60 glass pieces from the Venini collection. Through April 29.

Pacific Heritage Museum 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. free. "Half a Century of Chinese Paintings by Au-Ho-Nien." A display of works by the Chinese calligrapher, poet, and painter. Through Feb 8, 2002.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through March 4. "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Feb 19-May 21.

"010101: Art in Technological Times." The "010101" Web site offers a lot to read and see, but it's not free of the technical and philosophical problems that continue to dog Net art. It requires a bit of effort to get into

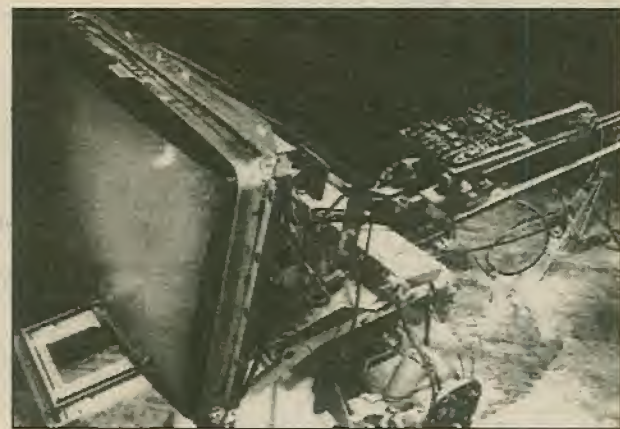
critic's choice: art

'Symbiont'

Through March 3, Lizbeth Oliveria Gallery

There's something unsatisfying about your typical one-sided art exhibit, according to East Bay artist and California College of Arts and Crafts instructor Barney Haynes. His desire to bridge the gap between art and audience motivates him to teach and has inspired the art project to which he has devoted the last five years of his life. This project is a robotic art installation called the Symbiont, and it can't wait to meet you. Haynes oversees all appointments with the Symbiont, presiding at the helm of an elaborate computer console as you settle into a massage chair in the center of the room. Hooked up to an electronic sensor that monitors your breathing, you are confronted with two computer screens and a sterile rubber nipple on a robotic arm. The images on the screens look vaguely like educational films about insect behavior (fuzzy caterpillars eating tree sap) but they're actually Haynes's own videos of soldering irons, plastic, human skin, spit, and other materials that he calls "beautiful." By biting and sucking on the nipple, you engage the Symbiont in a reciprocal relationship, both of you quickly "learning" how to stimulate desired responses in the other. There's no escaping the fact that the Symbiont is a robot: the movements of the robot are jerky, the music it generates is electronic, and there are wires strewn everywhere around the room. But there's also something seductively human in the way it alters its video and musical sequences as you adjust your breathing and nibbling patterns. If you're not the self-conscious type and can manage to ignore the artist and everyone else in the room, it's easy to lose yourself in the exchange, forgetting for a moment the difference between machine and human.

By appointment only. 942 Clay, Oak. (510) 625-1350, www.lizbetholiveria.com. (Lindsey Westbrook)



'SYMBIONT' (2001) BY BARNEY HAYNES

the groove of this site, which seems to be interested in creating new exhibition paradigms. Thomson and Craighead's "e-poltergeist" introduces a Web-surfing ghost into your computer that does Yahoo searches for sad, suicidal keywords as a mournful soundtrack of organ music emanates from your PC speakers. You can click on things, but the poltergeist invariably steers you back on a melancholic course. It's a crazy ride that makes you giggle while pondering the insidiously lonely side of Web use. It'll have you yearning for a real-world museum viewing experience in no time. Through 2001 at www.sfmoma.org. (Glen Helfand)

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Museum of Anthropology 103 Kroeber Hall #3712; UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. Both exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through April 22.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "The Mule Train: A Journey of Hope Remembered." Twenty-four photographic panels and murals commemorating the 30th anniversary of the Southern Christian Leadership Conference's Poor People's Campaign. Through March 26. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29. "Joe Brainard: A Retrospective." Collages,

paintings, drawings, book covers, and assemblages by Joe Brainard. Through May 27.

galleries

Opening

Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "Trace," photographs and drawings from photographs by various artists (reception Fri/16, 5-8pm). Feb 16-March 16.

Eleonore Auster 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Bronze sculptures by Felipe Castañeda. Ongoing. Group show by select gallery artists. Through Thurs/15. "Portraits and Figures," a survey of 20th-century figurative works. Feb 16-March 31.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "1010," work by 20 artists celebrating the gallery's 10th anniversary (reception Thurs/15, 5:30-7:30). Feb 15-March 17. **Haggis** 3030 20th St, Unit B; 285-0321. Call for hours. Painted objects by Doug Rhodes (reception Fri/16, 7:13-11pm). Feb 16-March 5.

Herbst International Exhibit Hall 385 Moraga; 824-6521. Thurs, noon-8pm; Fri-Sun, noon-5pm. "eMotion Pictures: An Exhibition of Orthopaedics in Art," juried art exhibition of 143 artists. Feb 19-March 20.

Richard MacDonald 445A Sutter; 263-5490. Mon-Thurs, 10am-6pm; Fri-Sat, 10am-9pm; Sun, 11am-5pm. Paintings, drawings, and serigraphs by Robert Heindel. Feb 15-March 15. **Market Street Sidewalk** kiosks between Embarcadero and Van Ness. (415) 252-2559. Sidewalk exhibition of poster art by Jon Rubin. Feb 16-May 17.

Meridian Gallery 545 Sutter; 398-7229. Tues-Sat, 11am-5:30pm. "Water/Wood/Rock," mixed-media collage and gouache by Katherine Porter (reception Thurs/15, 6-9pm).

SF Camerawork 1246 Folsom; 863-1001. Tues-Sat, noon-5pm. "Flesh," work by Jeanne Frisica, Jenny Rosenberg, Heather Sparks, and Tina Wolfe (reception Thurs/22, 5-7pm). Feb 20-March 24.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Group show by Brett Gottschall, Lily Prillinger, and Arch Bernabei. Through Sat/17. Group show by Nathan Suter, Maria Ezcara, Sonja Hinrichsen, and Elvira Hufschmid (reception Tues/20, 5-7pm). Through Sat/24.

Marcel Sitcoske 251 Post; 434-4804. Mon-Sat, 10am-6pm. Recent work by Linda Geary (reception Thurs/15, 5-7pm). Feb 15-March 24.

Virgil Skye Gallery 980 Sutter; 409-1100. By appt only. "Like This," photographs by Karen Graffeo (reception Fri/16, 6-9pm). Feb 15-March 19.

TD 156 South Park; 896-2998. Mon-Fri, 10am-6pm or by appt. Recent work by Mimi Chakarova (reception Thurs/15, 6-9pm). Feb 15-March 22.

Bay Area

Cecile Mochnek 1809D Fourth St, Berk; (510) 549-1018. Wed-Sat, 11am-5pm; Sun, noon-5pm. "Lesson of Things," new works by Emily Payne (reception Fri/16, 6-8pm). Feb 16-March 11.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. "New Paintings," works by Amanda Haas; "Recent Landscapes," works by Olivia Kuser (both receptions Wed/14, 6-8pm). Feb 14-March 24.

Ongoing

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. A group show featuring landscapes by gallery artists. Through Feb 28.

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. Recent work by various artists. Through March 10.

Base 720 York, no. 102; 401-9025. Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm. "Serious Fun: A Two-Person Art Exhibition," works by Jennifer Steffey and Derik Van Beers. Through Sat/24.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "For Caroline, 1989," works by Brice Marden; paintings by Lucian Freud; paintings by Hans Hofmann. All exhibits through March 3.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Tom Bolles. Through Sat/24.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. "Exposure," the works of Philip Adam. Through Tues/27.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Bruce Lee: A Retrospective." Through Sun/18.

City Art 828 Valencia; 970-9900. Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight. "The Back Room: Erotic Art," works by various artists celebrating eroticism. Through Sun/25.

Crown Point Press 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. An exhibit of John Cage's notes, maps, and scores. Through Sat/24.

Culture Cache 731 Florida; 642-2360. Call for hours. "Winston Smith 2001: No Turning



MARIN INDIAN ART SHOW

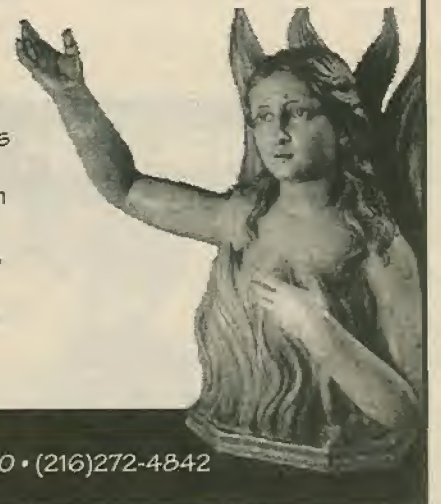
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ack!" new and old works by the San Francisco editorial illustrator and "God-Father of Junk Collage." Through Feb 28.
ocus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. Works by Christopher Gardener, Rachel Gracie, Kyle Patterson, and Wendy Ymon. Through Sun/25.
raenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Photography by Adam Fuss. Through Sat/24.
allery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "Original Depositional Environment," works by John Roloff; "Essence of Composition," works by Mark Thompson. Both exhibits through Sat/24.
allery Sanchez at Noe Valley Ministry 1021 Sanchez; 822-9581. Mon-Sat, 9am-5pm. "Windows to Inner and Outer Nature," oil paintings and watercolors by Sofia Carmi and Brent Bushnell. Through Tues/27.
allery 16 1616 16th St; 626-7495. Mon-Fri, 10am-5pm. Works by Ben Polsky and Holli Schorno. Through Feb 28.
ackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Stuart Shils: New Work," landscape paintings of Philadelphia and Ireland; "Larry Cohen: New Work," panoramic paintings of San Francisco. Through Sat/24.
aines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "Imagiro in Bronze," an installation by Yoshitomo Saito. Through Sat/24. "Seven Heavens," paintings by Darren Waterston. Waterston's paintings are redolent with sensual pleasure and delightful abundance. Orientalism has clearly informed Waterston's work; his paintings represent the Westerner's impression of the Far East that began in the 17th century: pagodas, pigtailed dragons, and mysterious women. However, there is more to his work than that. Waterston specializes in subtle and surprising juxtaposition of styles that create a unique reality filled with paradox. Birds, flowers, and swarms of insects are meticulously painted against horizonless fields of color interrupted by black silhouettes of marshlands and pagodas, while nebulous webs drip and drape throughout. The world of Darren Waterston is exotic and strange, a never-never land where anything can and will happen. Through Sat/24. (Wilson)
Hang Gallery 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Matters of Scale," a group exhibit on the topic of size and dimension. Through Fri/23.
Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Excerpts of a Genius: Antonio De Curtis-Totò," more than 50 documents from the private collection of the De Curtis family. Through Feb 28.
Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. New works by Gábor Kerekes and Tihamér Gyarmathy. Through Sat/24.
The Lab 2948 16th St; 864-8855. Wed-Sat, 2-7pm. Video installations by Anthony Disenza and Tony Oursler. Through Sat/24.
Limn Gallery 292 Townsend; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. Paintings by Linda Day and René Norman. Through Sat/24.
Logan Galleries California College of Arts and Crafts, 1111 8th St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Mise-en-Scène: New L.A. Sculpture" is a fun, lighthearted show featuring works by six emerging Los Angeles artists. After my first walk-through, I thought I had entered a time warp into the '70s and had come upon the creative shop of a group of brilliant kids. I was reminded of the cultural icons from my youth and the decade's emphasis on craft. Jeff Ono's work uses common materials such as straws and paper towels. *Map Ref./Seeing Other People/Unknown's* polyhedral design easily might have been an early architectural model for a New Age structure for better living. Overall, the show teases viewers with its playful irony and surprisingly low-tech sensibility. Through March 10. (Wilson)
Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm. "The Wayward Museum" is a delightful and magical installation of individual and collaborative works by Carolyn R. Cooley, Erin Forrest, and David Cunningham. Carolyn Cooley's sepia-toned drawings and paintings of birds, cows, and mice (to name a few subjects) flowered with text have been hung close together on a water-stained

wall that for some reason brings to mind Charlotte Perkins Gilman's short story "The Yellow Wallpaper." The centerpiece drawing features a loosely sketched donkey with a sign strung above it that reads, "Slowpokes Welcome Here." Directly across the room, the space is sparser and the mood quieter. Erin Forrest's small charcoal gray and ochre drawings of knots on wood are placed between two text pieces, one reading, "tomorrow I will go," the other, "tomorrow I will stay." Both statements are repeated over and over, creating a sense of hope that either could happen. Through Sat/17. (Wilson)
Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm. "Amorphous," new paintings by Henry Jackson. Through March 3.
Anthony Meier 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm. New works by Richard Tuttle. Through Fri/16.
Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Bronze Angels," sculptures by Guy Dill; "Color and Form," monotypes by Matt Phillips. Both exhibits through Feb 28.
Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings and works by Mark Stock. Through Sat/24.
Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Black-and-white photography by Rod Dresser. Through Sat/24.
ODC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. Recent works by John Jacobsen. Through Sat/17.
Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Mind Explosion of Dr. Funk-o-tron," abstract paintings by Jasiri. Through March 6.
Pond 214 Valencia; 437-9151. Wed-Sat, 1-7pm; also by appointment. "Solid Nano-Circuit City State," visual and audio work by Rubber O Cement. Through Mon/26.
Powell Street Gallery 535 Powell St; 439-4444. Mon-Thurs, 10am-6pm; Fri, 9am-9pm; Sat, 10am-6pm; Sun, 10am-4pm.
Reflections Gallery 589 Howard; 896-5958. Tues-Fri, 10am-noon and 1-6pm; Sat, noon-5pm. "SOMAsexy," glamour and pinup art by Bill Lemon, Mike Massee, Craig Scoffone, Barbara Traub, and Bernadette and Ron Olson. Through Fri/16.
Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Fold — Sunday 31 October 1999," video by Marie-Ange Guilleminot. Through Tues/27.
San Francisco Public Library 100 Larkin; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "Living Colours Exhibit 2001: A Collection of Oil Paintings by Rhonel Roberts." Through Mon/26. "Hand Bookbinders of California Exhibition," a display of works by both amateur and professional bookbinders. Through March 16.
San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Purely Physical," an all media exhibit exploring the human body and erotica. Through Sat/24.
Shapiro 760 Market, Ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. Photographs by Henri Cartier-Bresson. Through Sat/24.
600 Townsend 600 Townsend; (510) 236-PRSG. Mon-Fri, 9am-6pm. "Natural Selections," sculptures by several artists. Through Fri/23.
SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Making a Wake," mixed media works by Paul Tomidy, Therese Lahaie, and Gwen Terpstra. Through Sat/24. Paintings by Charo Marin (reception Thurs/15, 5-7pm). Through Feb 24.
Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Spring to Autumn Period," mixed media work by Stanley Chan and Christopher Duncan. "No regrets," works on fabric by Tucker Schwarz; "Via," installation by Anna Von Mertens; "Irresistible Terror of Loveliness," installation by Megan Wilson. Through March 10.
Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Of Nearby Stars and Distant Suns: Contemporary Artists Respond to the Phenomena of Light," mixed media. Through Feb 31. "Armando Rascón: sf portfolio '81-'01," works by one of Terrain's founders. Through March 3.
Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Ray Turner. Through Feb 28.

UC Berkeley Extension 55 Laguna; (650) 696-1180. Call for gallery hours. "Alcatraz: Seen and Unseen," black-and-white photography by Corrie McCluskey. Through Thurs/22.
University of San Francisco Thacher Gallery, 2130 Fulton; 393-8003. Mon-Fri, noon-5:30pm. "Pencil and Paper," drawings by Samuel Fleming Lewis. Through Sun/25.
Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. "Material Handling," new paintings by Deborah Oropallo. Through Sat/24.

Bay Area

Albany Community Center 1249 Marin, Albany; (510) 524-9283. Mon-Fri, 9am-5pm. "Art Happens at the Bulb," photography by Dan Robbin. Through March 1.
Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Alice Arts Exhibition Series," 16 Oakland artists present works in various media. Through Feb 28.
Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Nature Up Close," works by Nihat Iyriboz. Through March 1.
Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. Thurs-Sat, 10am-6pm. "Earthfires," photographs by Jean-Paul Bourdier. Through Fri/23.
Bedford Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Adrift," paintings, drawings, and sculpture dedicated to the subject of boats. Through April 1.
Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Water from Your Spring," paintings by Selena Engelhart. Through Sat/17.
California College of Arts and Crafts Oliver Art Center, 5212 Broadway, Oakl; (415) 551-9210. Mon-Sat, 11am-5pm; Wed, 11am-9pm. "A Contemporary Cabinet of Curiosities." Vicki and Kent Logan have compiled 14 different works from their vast art collection into a "contemporary cabinet of curiosities." Michael Joo's *Assisted*, a life-size model of a dog with a cut-away chest and a metal pacemaker next to its heart, plays with the ideas of natural and mechanical, reveal and conceal, science and art. So does Mat Collishaw's close-up photograph of a bullet hole in a human head. Collishaw's picture could be a lesson in ballistics or cranial anatomy, but the longer we look at it, the more we realize that we aren't learning much by doing so. It isn't obvious whether the hole is an entry or an exit wound, and the opening isn't large enough to show what's inside the skull, but the image certainly does a good job of provoking our morbid curiosity. Through March 3. (Westbrook)
Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, noon-5:30pm. "King Louis and the Queen of Hearts," drawings and sculptures by Louis Estape; "Mask: 2001," prints by Emmanuel C. Montoya, Cathy Perillo, and other in-studio artists. Both exhibits through March 2.
Oakland Asian Cultural Center 388 Ninth St, Ste 290, Oakl; (510) 208-6080. Tues-Fri, 10am-7pm; Sat, 11am-3pm. Costumes and photographs of the Chinese Opera. Through Thurs/15.
Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Sym-biont," an installation by Barney Haynes. Through March 3. See Critic's Choice.
Osceola Gallery 4053 Harlan, Suite 305, Emeryville; (510) 658-1440. Hours by appt only. Digital art and textiles by Melanie Hofmann and Jacquard weaving by Ruth Tabancay. Through Feb 24.
Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Close Up: Recent Works," paintings by Janice Hidemi Wong. Through Feb 28. "Red Hot," a collection of nudes in all media. Through March 2.
Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. "Consecrations: Spirits in the Time of AIDS," works by artists living with AIDS and/or commemorating loved ones with the illness. Through Sat/24.
San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. Print exhibit, featuring monotypes, woodcuts, and etchings by Joyce Blegen, Donna Fenstermaker, Joan Finton, Frankie Gilmour, and Naomi Policoff. Through Sun/25.

Continued on page 98

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Ongoing

From page 97

Women's Cancer Resource Center Gallery
3023 Shattuck, Berk; (510) 548-9286. Tues-
Thurs, 1-7pm; Sat, noon-4pm. Acrylic paint-
ings by Corinne Innis. Through Mon/26.

stage

Stage listings are compiled by Sarah Han.
Performance times may change; call venues
to confirm. Reviewers are Robert Avila, Rita
Feliciano, and Brad Rosenstein. Dance com-
mentator is Sima Belmar. See 8 Days a Week
for information on how to submit items to
the listings.

theater

Opening

Contagion: An American Book of the Dead Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs and March 12, pay what you can). Opens Wed/14, 8pm. Runs Thurs-Sun, 8pm (also March 12, 8pm). Through March 12. See Critic's Choice.
Goodnight Children Everywhere Geary Theater, 415 Geary; 749-2228. \$15-61 (previews \$15-38). Previews Thurs/15-Sat/17 and Mon/19-Tues/20, 8pm. Opens Wed/21, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm; Wed/21, March 7, no 2pm show; Tues/27, 7pm show replaces 8pm show); Sun, 2pm. Through March 18. The American Conservatory Theater presents the West Coast premiere of Richard Nelson's award-winning play set in London during the 1940s about four siblings reunited after World War II.
See Under: Love A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50-28 (Thurs, pay what you can). Opens Thurs/15, 8pm. Runs

Thurs-Sat, 8pm; Sun, 2 and 7pm. Through March 25. Naomi Newman directs a play based on David Grossman's novel about the effects of the Holocaust on the psyche.

Bay Area

Shrew You! Zellerbach Playhouse, UC Berkeley, Berk; (510) 601-8932. \$6-12. Opens Fri/16, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through March 4. The UC Berkeley Department of Dramatic Art/Center for the Theater Arts presents an adaptation of Shakespeare's *The Taming of the Shrew*.
Someone Who'll Watch Over Me Eighth Street Studio Theatre, 2525 Eighth St, Berk; (510) 655-0813. \$10-15 (previews \$8; opening night \$20). Previews Thurs/15-Fri/16, 8pm. Opens Sat/17, 8pm. Runs Thurs-Sat, 8pm; Sun, 8:30pm. Through March 17. Patrick Dooley directs this play by Irish playwright Frank McGuinness about an Irishman, an Englishman, and an American held in a Lebanese prison.

Ongoing

Café Depresso: Where Prozac, Caffeine and Black Leather Converge Exit Theater, 156 Eddy; 776-7427. \$15. Fri-Sat, 8pm. Through March 3. Tom Vegh's dark comedy follows the various members of a depression-therapy group, a motley crew of San Franciscans ranging from a lesbian photographer with AIDS to a Hungarian engineer. Vegh's main interest is the characters, but despite a series of self-revelatory arias, not much substance actually gets revealed. Samuel Sheng has fun in multiple roles, doing particularly bright work as an abusive therapist, and Stephen Pawley turned in the most accomplished performance, a funny turn as a travel agent desperate for romance. Director Dawson Moore throws a whole mess of theatrical styles into the mix, but other than some flashes of San Francisco wit, this java's pretty thin. (Rosenstein)
Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam; 986-4607. \$17. Fri-Sat, 8pm. Through April 7. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show, reopening Feb. 2 for a 10-week revival engagement. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. Bruce and Gloria have a lot in common, like drinking problems and intimacy issues. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. Pachtman's characterizations are perfect, and he knows when to stop talking about himself and move the story along. Plus, it's a great story. And that makes all the difference. (Joshua Medsker)
Fiddler on the Roof Golden Gate Theatre, 1 Golden Gate; 551-2000. \$30-75. Tues-Fri, 8pm (also Wed, 2pm); Sat-Sun, 2pm (also

critic's choice: stage

'Contagion: an american book of the dead'

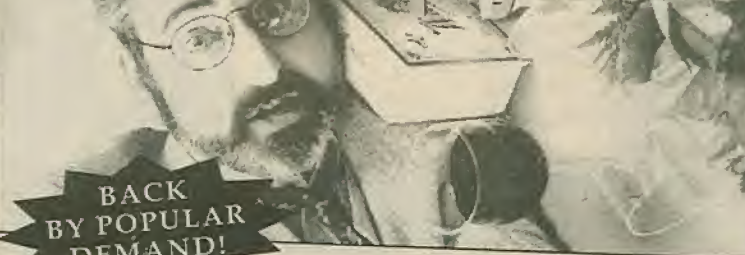
Through March 12, Intersection for the Arts

My favorite theater posse, Campo Santo, in collaboration with Alma Delfina Group, puts another notch in its gun with the world premiere of *Contagion: an american book of the dead*. The production — like almost all Campo Santo work — brings together a unique group of artists. The play was written for the occasion by L.A.'s renowned John Stepping and boasts a strong cast: Michael Cheng, Nina Gold, Comika Griffin, Steve Marvel, Machiko Saito, Paul Santiago, and Campo stalwart Luis Sagar. Stepping explores the spiritual poverty — and quest — of seven expats all driven to the margins of the world in search of some meager redemption. Campo's Sean San José steps off-stage to direct, and the music comes courtesy of Scheherazade Stone.



Contagion marks a singular corraling of talent, and it should provide a challenge well worth the taking. Opens Wed/14, 8 p.m. Runs Thurs.-Sun., 8 p.m. (also March 12, special actors' benefit, 8 p.m.), 446 Valencia, S.F. \$9-\$15 (Thurs. and March 12, pay what you can). (415) 626-3311. (J.H. Tompkins)

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Sun, 8pm). Through March 4. The classic musical is as delightful as ever in this first-rate national touring production. Theodore Bikel returns as Tevye, a role he has played over 1,600 times. And while there are moments in his performance that seem a bit well worn, the overall effect is still authoritative and masterful. Director-choreographer Sammy Dallas Bayes lovingly recreates Jerome Robbins's original choreography, and it's dazzling. In these days of the often empty spectacle of the megamusical, it's bracing to see the human-scaled craftsmanship of bookwriter Joseph Stein, lyricist Sheldon Harnick, and composer Jerry Bock, whose work remains touching and timeless. No matter how many times you've seen *Fiddler*, this revival is well worth the time. (Rosenstein)
Fritz Perlis Is My (tor)Mentor The Marsh, 1062 Valencia; 826-5750. \$12. Thurs-Sat, 8pm. Through Sat/24. Elizabeth Appleby performs in her dark comedy about a mother who hides her Jewish identity and her deeply ambivalent daughter.
Girlsque Exit Theater, 156 Eddy; 255-2066. \$15. Fri-Sat, 8pm. Through March 3. Libby Cox directs this "81/2 woman, one man show" written and performed by Sean Owens.
Howie the Rookie Magic Theatre, Fort Mason Center, Bldg D; 441-8822. \$8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through March 4. In the opening moments of Mark O'Rowe's play you feel a whisper of panic run through the audience: no one understands a single word that is being spoken onstage. But before you know it, O'Rowe's dense, stylized Dublin street argot begins to feel like your mother tongue. That remarkable language is the primary joy of O'Rowe's deceptively simple play: two monologues delivered by the Howie (Aidan Kelly) and the Rookie (Karl Shiels) that interweave to tell a funny, appalling tale of Irish underworld skulduggery and a mock-heroic epic of empty lives redeemed by honor and grace. The Magic Theatre has imported the play's original Bush Theatre production from London, and it was a wise move. The show's boundless energy and vivid storytelling are so compelling that these superb actors occasionally seem to disappear, painting an action movie inside our heads that builds to a tragic, redemptive conclusion. (Rosenstein)
I Think I Like Girls Thick House, 1695 18th St; 401-8081. \$12-20. Thurs-Mon, 8pm. Through Mon/26. The Encore Theatre Company presents Leigh Fondakowski's play that explores

the trials and triumphs of growing up gay in America. See "Plain Truth," page 54.
Josephine the Mouse-Singer SomArts Theater, 934 Brannan; (510) 845-2687. \$12-20. Thurs-Sat, 8pm; Sun, 7pm. Through Feb 25. Michael McClure's 1978 Obie Award-winning play is inspired by Franz Kafka's last tale, a witty parable of the artist as the perennial outsider in a harsh, uncomprehending world. This newly envisioned production by Last Planet Theatre features an original score by Terry Riley but never finds its legs as music theater. Kafka's story displays his own ambivalence about whether artists are special beings or merely disruptive, and the play tries to develop that complexity by showing the unsettling effects the artist has on her audience, but this production is too muted to make much of a case either way. Director John Wilkins and choreographer Teresa Sullivan revel in their uneven 17-member cast, but on opening night the performance felt sluggish and mistimed. The show's greatest successes are its clever sets and costumes; Riley's lovely score never registers with the dramatic impact it should. (Rosenstein)
La Ronde Studio 210, 3435 Cesar Chavez; 641-4963. \$10-20. Fri-Sat, 8pm; Sun, 2pm. Through March 4. Goat Island presents a production of Carl R. Mueller's translation of Arthur Schnitzler's infamous play.
Love, Loathing and Lunacy Shelton Theater, 533 Sutter; 775-3237. \$14. Thurs-Sat, 8pm. Through Sat/24. Dwayne Wolff directs the plays of Christopher Durang and David Ives in this performance of one-act sketches.
Mamma Mia! Orpheum Theatre, 1192 Market; 512-7770. \$33-75. Wed/14-Sat/17, 8pm. Catherine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in 22 familiar ABBA songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. (Rosenstein)
Personal Instrument New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$17-20. Wed/14-Sat/17, 8pm. This solo play from Boston's Theater Offensive interweaves the stories of three gay characters all connected by an electric guitar. Performer David Hanbury variously incarnates a gruff rock guitarist whose beloved "Number One" is a stringed and fretted sexual organ; a teenager who worships at the altar of Steve Vai; and a one-time rocking yuppie who has lost his

stage calendar

spark. The script, by Hanbury and Juliann Rubijono, hits some flat notes, but the characters' passionate desires and Hanbury's sizzling live guitar-playing cut to the erotic, ecstatic heart of rock n' roll while shattering some queer stereotypes along the way. *Personal Instrument* is a unique and satisfying evening. (Rosenstein)

Rachel and Charlie *Noh Space*, 2840 Marinopolis; 621-7978. \$18 (Thurs/15 and Thurs/22, pay what you can). Thurs-Sat, 8pm; Sun, 7pm. Through Sun/25. Michael Brown directs his play about race, history, political morality, and aging in the face of today's complex world.

Snakebit *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$15-35. Wed-Sat, 8pm. Through March 24. David Marshall Grant's debut play is a sharp, witty exploration of the friendship between two men and a woman at critical moments in each of their lives. Jonathan and Jennifer, married eleven years, are staying with Michael, Jonathan's best friend, at his L.A. beachside bungalow. Jonathan (Tarek Caan) is up for a role in a trashy Hollywood movie, determined to achieve some modicum of success and a better situation for his family. Jennifer (Desiree Rogers), former actress turned caterer, worries she has given their daughter AIDS as a result of an affair with Michael before she married. Michael (Richard Gallagher), once a promising dancer, is a social worker who has gotten too involved in his case and lost his job and longtime boyfriend as a result. Together they're heading straight for a three-car emotional pile-up on the hazy shoals of Los Angeles. Director Arturo Catricala builds the tension steadily and elicits three outstanding performances in a play that offers real dramatic bite. (Avila)

Stop Kiss *Brava Theater Center*, 2789 24th St; 392-4400. \$18-30. Wed-Sat, 8pm. Through March 11. See "Plain Truth," page 54.

The Vagina Monologues *Alcazar Theater*, 650 Geary; 433-9500. \$30-55. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through March 4. Marga Gomez, Vicki Lawrence, and Rita Moreno perform in Eve Ensler's play. Three new female celebrities will perform starting Tues/20.

Waiting to Be Invited *Lorraine Hansberry Theatre*, 620 Sutter; 474-8800. \$22-26. Thurs-Sat, 8pm; Sun, 4pm. Through March 4. S.M. Shaphard-Massat's celebrated play, set in 1961, follows four black women who test the newly ruled Supreme Court antisegregation laws in a "whites only" establishment.

Bay Area

Aliens in America *San Jose Repertory Theatre*, 101 Paseo de San Antonio, San Jose; (408) 291-2255. \$17-37. Tues-Sat, 8pm (also Sat, 3pm); Sun, 2 and 7pm. Through March 4. Sandra Tsing Loh's latest solo show comprises three vignettes from her own fractured autobiography, reflections on the peculiar dislocations of growing up in Los Angeles as the first-generation American daughter of a Chinese father and a German mother. Loh's sharp wit is unsparing of any member of her family, including her own dorky adolescent self, but underneath all the wry dysfunctional family comedy is a mature and forgiving tenderness. As a performer, Loh isn't quite up to the level of her writing. But her broad caricatures make for provocative tension with her literate and lyrical words, and her bemusement and horror at being a living multicultural experiment give some heft to this lightweight evening. David Schweizer's high-energy direction keeps things hopping, and with scenic designer Jason Adams and lighting designer Rand Ryan he creates some compelling images on a towering set which looks to be made of Chinese takeout boxes. (Rosenstein)

Fall Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Tues, Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through March 11. Bridget Carpenter is hardly the first writer to see dancing as a metaphor for relationships, but in her new play she has great fun with partnering in all its variations. Lydia (Megan Austin Oberle), a very unwilling 14 year-old, gets dragged by her parents to swing camp. For all her objections, Lydia's pubescent hormones are doing a Lindy Hop and her lonely heart is yearning for a partner. The question of who

Continued on page 100



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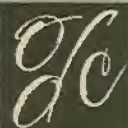
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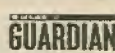
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From page 99

will monopolize Lydia's dance card is the play's main engine, and we care about the answer because Carpenter renders Lydia so acutely. For all her smartass sarcasm we get swept along by Lydia's yearnings and frailties, and Oberle gives an inspired, completely persuasive performance. Carpenter's craft unfortunately doesn't extend to the adult characters, and the play uneasily embraces its more stylized moments. But the gifted director Lisa Peterson maintains a tone of bubbly sincerity, and she and choreographer Peter Pucci often nail the play's emotional and literal footwork. (Rosenstein)

Nightingale LaVal's Subterranean Theater, 1834 Euclid, Berk; (510) 558-1381. \$8-14. Fri-Sat, 8pm (Sat/24, March 3, 5pm show replaces 8pm show); Sun, 5pm. Through March 4. In Central Works Theater Ensemble new play, writer-director Gary Graves presents a modern-day retelling of the Greek myth of Philomela, Procne, and Tereus.

Tough! Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30-35. Wed-Sat, 8pm; Sun, 2pm (also Sun/18, and Sun/25, 7pm). Through March 4. On a bleak urban playground three 19-year-olds battle it out when Tina (Amanda

Duarte) reveals to her boyfriend, Bobby (Danny Wolohan), that she is pregnant. Adding to the pressure of Tina's demanding ferocity is her friend Jill (Maria Candelaria), who is only too happy to kick Bobby's ass on her friend's behalf. Bobby, who was planning on a breakup, now finds himself smacked from all sides with grown-up responsibility. George F. Walker's astute and often funny play is anything but an after-school special: we find our sympathies constantly shifting as each character unveils convincing arguments, limiting frailties, or manipulative strategies that make you squirm with recognition. Unfortunately, this Aurora Theatre Company production never quite realizes the script's significant potential; neither Wolohan or Duarte nail their character's gritty lows or hilarious highs. Only Candelaria's acerbic Jill hits the ground running, although she stumbles when the script unconvincingly reveals her vulnerabilities. Director Søren Oliver's pacing remains one-note, and he only occasionally finds the physicality to illuminate Walker's battered, feisty world. (Rosenstein)

dance

Tara Brandel Jon Sims Center for the Per-

forming Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (no one turned away for lack of funds). Brandel's dance ritual *Breath* is written on air. Using rhythmic breath work, a cappella singing, spoken word, and the breath-requiring movement of modern and aerial dance, *Breath* draws from the experiences of lesbian women and posits a vision of community made rich through archetypal feminine imagery. (Belmar)

San Francisco Ballet War Memorial Opera House, 301 Van Ness; 865-2000. Tues/20, Thurs/22, March 2-3, 8pm (also March 3, 2pm); Wed/21, 7:30pm; Sun/25, 2pm. \$10-110. Program 3 includes *Tuning Game*, *Without Words*, and *Celts*.

Strong Current Dance Company Cowell Theater, Fort Mason Center, Marina at Buchanan; 441-3687. Fri-Sat, 8pm. \$16-20. Kirstin E. Williams, artistic director of SCDC, presents *Delicate Choice*, an evening of seven works choreographed between 1998 and 2000 that dance around the existential conundrum of our freedom and responsibility to choose our paths.

Bay Area

Alonzo King's Lines Ballet Spreckles Perform-

ing Arts Center, 409 Snyder, Rohnert Park; (707) 588-3400. Sat, 8pm; Sun, 2:30pm. \$19-22. Alonzo King presents *Tango*, set to the music of Astor Piazzolla.

Aywah! Ethnic Dance Company Open Secret Bookstore, 923 C St, San Rafael; (415) 457-4191. Sat, 7:30pm. \$13-15. Traditional musicians and singers accompany dance from Egypt, Turkey, Morocco, and the Balkans.

Danceworks San Jose State University, SPX 219, San Jose; (408) 924-5041. Fri-Sat, 8pm. \$7-12. Local professional choreographers perform.

Gamelan Sekar Jaya UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk; (510) 642-9988. Fri-Sat, 8pm. \$18-30. See 8 Days a Week, page 68.

Nederland Dans Theater UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk; (510) 642-9988. Program A, Tues/20-Wed/21, 8pm; program B, Fri/23-Sat/24, 8pm. \$34-52. See 8 Days a Week, page 68.

Odadaa! Chabot College, 25555 Hesperian, Hayward; (510) 601-TWEB. Wed, 7:30. \$12-15. Percussion, vocals, colorful costumes, and high-energy dance highlight this performance by artists from Ghana led by choreographer and composer Yacub Addy.

performance

'Blackballin' Venue 9, 252 Ninth St; 289-2000. Thurs-Sun, 8pm. \$12-15. Through Sun/25. The Oakland Public Theater presents Rickerby Hind's hip-hop play about four young men who play professional sports.

'Crouching Pussy, One-Eyed Dragon' Next Stage, Gough at Bush; 704-3261. Fri-Sat, 9pm. \$10-15. The Johnny Kats perform improv and sketch comedy that is "not directed by acclaimed filmmaker Ang Lee."

'Euphorium' Building 920, Mason St, the Presidio (enter through the Crissy Field gate at Marina Blvd); 332-9454. Wed-Thurs, 7-10pm; Fri-Sat, 7pm-midnight; Sun, 3-7pm. \$12-15. Through March 10. See 8 Days a Week, page 68.

'The Legacy Codes' Magic Theatre, Northside Theatre, Fort Mason Center, Bldg D; 441-8822. Mon, 8pm. \$10. Magic Theatre presents a play by Cherylene Lee about race, culture, and family.

'Loose Knit' Phoenix II Theatre, 655 Geary; 379-3911. Fri-Sun, 8pm. \$15. Jane Barrett and Randy Sterns present Teresa Rebeck's comedy about "knitting, sushi, and sex."

'Measure for Measure' Diego Rivera Theatre, 50 Phelan; 239-3100. Fri-Sat, 8pm; Sun, 2pm (no show Sun/18). \$5-10. Through Sun/25. City College of San Francisco presents a contemporary production of Shakespeare's comedy about sexual politics.

'The Nun's Romantic Story' Venue 9, 252 Ninth St; 289-2000. Thurs, 8pm. \$6-10. Written by South African poet, Zakes Mda, this play explores the issues of personal and religious faith.

The 2nd Ever San Francisco TamFest Slavonic Cultural Center, 60 Onondaga; (510) 649-0941. Sun, 1:30-8pm. \$10. This music and dance festival celebrates tamburitza music of the Balkans.

'Sex, Death and Aerobics' Venue 222, Black Box Theatre, Phelan and Judson; 285-8476. Thurs/15-Sat/17, Fri/23-Sat/24, 8pm; Sun/25, 2:30pm. \$5. The California Travel Troupe presents a production featuring three short and three long plays by the winners of the New Millennium playwriting contest.

'There Ain't No 'U' in Lonely' Phoenix Theatre II, 655 Geary; 821-0291. Thurs-Sat, 8pm. \$8-15. Ted Herzberg plays Dr. Zero, a Lacanian psychoanalyst who finds his patients at the Santa Anita Racetrack.

'Undermind Railroad' Omnicircus Theatre, 550 Natoma; 701-0686. Sat, 8:30pm. \$10. Through Sat/24. Eric Kenyon directs this surreal and comedic musical about "self-imposed slavery and desperate delusion."

comedy

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed-Thurs, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Wed-Sun, 8pm (also Fri-Sat, 10pm): Rick Overton, Roy Zimmerman, and Kate Mason (Wed, Riffingtons perform instead of Roy Zimmerman), \$10-15.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.

Paradise Lounge 308 11th St; 422-0074. Wed, 8pm: A Valentine's Day stand-up comedy special featuring a variety of female comics, \$6.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Pippi Lovestocking and featuring Erin Souza, Ken Miller, Nancy Gauquier, and Bridget Schwartz, \$5.

Punch Line 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri-Sat, 11pm): Dave Attell and Joe Klocek, \$10-15. Mon, 9pm: Cannabis Comedy Festival featuring Greg Proops, David Cross, and host Ngaio Bealum, \$15.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers: **Wednesday:** Brainwash Cafe 1126 Folsom; 864-3842. Spoken Word Salon, featuring Tony Seamore and host Diamond Dave Whitaker, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.

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film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Movie Clock, page 111, for theater information.

Opening

Down to Earth Chris Rock + PG-13 comedy = ??? (1:27) *Century Plaza, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness.*
In the Light of Reverence For more than 500 years, Native Americans have struggled to protect their sacred places. In the *Light of Reverence* documents the ongoing efforts of the Lakota, Hopi, and Wintu nations to preserve these sacred grounds from strip-mining, ski resorts, recreational rock climbers, and even New Agers appropriating Native American spiritual traditions. These disputes involve a number of issues — freedom of religion, use of public lands, Native American sovereignty — and director Christopher McLeod gives equal time to each. The miners, ranchers, and developers claiming their rights have been violated seem less villainous than a steady diet of PBS programming might lead one to believe, though they conveniently forget centuries of white oppression while making their case. But the Native American spiritual elders featured in the film, such as Johnson Holy Rock and Florence Jones, seem to possess and seek to share a wisdom that it would be wise for all to heed. (1:12) *Palace of Fine Arts.* (Mead)

• **In the Mood for Love** See "Mood Vertigo," page 49. (1:38) *Albany, Clay.*
 • **Ratcatcher** See "Pretty in Stink," page 53. (1:33) *Lumiere, Rafael, UC Theatre.*
Recess: School's Out Animated children do the darndest things. (1:23) *Century Plaza, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.*
Sweet November Stars Charlize Theron and Keanu Reeves reminisce about the good old *Devil's Advocate* days in this romantic comedy-drama. Or not. (1:54) *Jack London, Oaks.*

Ongoing

• **Before Night Falls** This is Julian Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp, Sean Penn) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip, bringing the artist's humor and pathos to life. (1:13) *Lumiere, Shattuck.* (Gerhard)
 • **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog-show documentary following the precompetition preparations of several contestants and their loyal companions. While Guest chooses an easy target in dog shows, it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Opera Plaza, Shattuck.* (Fear)
Billy Elliot (1:50) *Opera Plaza, Shattuck.*
The Bridge The *Bridge* is yet another movie about a stranger who brings adventure to a small town. Housewife Mina (Carole Bouquet)

spends her ostensibly angst-filled days going to the movies and cycling down quaint tree-lined roads. She meets a suave rich guy (Charles Berling) while watching *West Side Story* and dives into a passionate affair while her husband (Gérard Depardieu) is off working on the construction of a bridge. To their credit, codirectors Depardieu and Frédéric Auburtin succeed in making a movie about a woman cheating on her man that is not a movie about guilt. Mina does not want to abandon her son or hurt her husband, but when it comes down to it, family can't compete with a little lust and excitement. (1:42) *Four Star.* (Debbie Berne)
Cast Away Tom Hanks and director Robert Zemeckis (*Forrest Gump*) have made another uplifting paean to the banality of good. The star plays Chuck Nolan, a rush-rush Federal Express systems manager who's missing out on quality time with the people he loves. Then Chuck gets a wake-up call: sole survivor of a plane crash, he's washed ashore on an uninhabited South Pacific isle. When he finally gets back to civilization, his second priority (after reuniting with his girlfriend, Kelly, played by Helen Hunt) is to deliver the last remaining FedEx package, a notion of "decency" that offends because it reduces the big question to another empty, nondescript, national feel-good homily. (2:30) *Century Plaza, Galaxy, Kabuki, Metreon, UA Berkeley.* (Harvey)
Chocolat A mysterious woman (Juliette Binoche) sets up a chocolate shop in a small French village, and her sweets awaken the dormant lives and libidos of the town's populace. While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat's* insistence on milking "oohs" and "aahs" at every predictable turn betrays a greater desire to please

Continued on page 102

Love Odyssey, a Valentine's poetry night featuring Aya de León, Bamuthi, Paul Flores, y Johnson, Kimiko Joy, Clare Lewis, devonajor, Nazerah, and Rene Van, 7pm, \$5-10. d Grounds Cafe 2095 Hayes; 387-3859. en Kopel reads, followed by open mic, free. Starry Plough 3101 Shattuck, Berk; 841-2082. Poetry Slam with host Charles 8:30pm, \$5.
Friday: Black Dot Cafe 2330 International, (510) 533-6629. Spoken word by Black Artists Collective and open mic, 9:30pm, afé Firenze 2116 Shattuck, Berk; (510) 644-4444. Featuring Kathleen Lynch, with host States, 7pm, free. City Lights 261 Columbus; 62-8193. A reading by Hanif Kureishi, free. Garden House Café 3117 Clement; 640. Open mic poetry and performance, free. Jon Sims Center for the Arts 1519 Oak; 554-0402. Reading and book launch *Queer Writings from Asian Pacific*, featuring readings by Dan Taulapapa, Joel B. Tan, and Philip Huang, 8pm, 1. Mambo Mambo 1803 Webster, Oak; 832-9422. Poetry Slam and open mic d by Sonia and Nisa, 8pm, free. Unitarian er 1187 Franklin; 338-2227. David Meltzer ack Hirschman read their latest poems, m, \$5 donation. Zeum Yerba Buena Center the Arts, 701 Mission; 978-ARTS. Semi-s for the Youth Speaks Teen Poetry Slam, host Beau Sia, 7pm, \$2-6.
Saturday: Cafe International 508 Haight; 552-4141. A night of readings by Craig Easley, David Dave, and Ubi, followed by open mic, free. La Peña Cultural Center 3105 Shattuck; (510) 849-2568. Spoken word and op presentation with the Last Poets and Delicados, 8pm, \$12-14. Pro Arts Gallery 1511 St. Oak; 763-4361. The Ohana Any Reading, featuring various Bay Area

Asian and Pacific American artists, followed by open mic, 7:30pm, donations accepted. Rockin' Java 1821 Haight; 831-8842. Under-21 open mic and writing workshops, 6pm, free. Zeum Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Semi-Finals for the Youth Speaks Teen Poetry Slam, with host Beth Lisick, 7pm, \$2-6.
Saturday: Yerba Buena Center for the Arts 401 Mission; 978-ARTS. Youth Speaks Teen Poetry Slam Grand Finals, 6:30pm, \$5-10. See 8 Days a Week, page 68.
Sunday: Paradise Lounge 1501 Folsom; 621-1911. Poetry above Paradise, featuring readings by Jane 69 and Jesse Redmond, followed by open mic, 8pm, free. The Parkway 1834 Park, Oak; (510) 814-2400. Poetry slam competition, followed by a screening of John Singleton's 1993 film *Poetic Justice*, 6pm, \$8.
Monday: Notes from Underground 2399 Van Ness; 775-7638. Celebration of the Word, hosted by Jeanne Powell and featuring Elz Cuya, 7:30pm, free.
Tuesday: The Beanery 2925 College, Berk; (510) 549-9093. Reading by Claudia Giselle and Mark States, 7pm, free. Bird and Beckett Books 2788 Diamond; 586-3733. Reading by Bill Witherup, 7:30pm, free. Black Repertory Theater 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents poetry, spoken word, and comedy, 8pm, donations accepted. Intersection for the Arts 446 Valencia; 626-2787. Cedar Sigo and Noel Black read poetry, 8pm, \$5 donation. See 8 Days a Week, page 68. The Parkway 1834 Park, Oak; (510) 814-2400. Poetry slam competition, followed by a screening of John Singleton's 1993 film, *Poetic Justice*, 9:15pm, \$8. Rockin' Java 1821 Haight; 831-8842. Open Mind Open Mic with Carvell, 8pm (sign up at 7:30pm), free.

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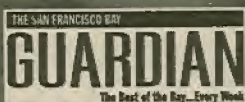
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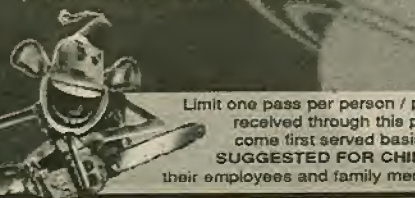
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Ongoing

From page 101

crowds than to make a good film. (1:56)
California, Century Plaza, Grand Lake, Metreon, Orinda, Presidio, Stonestown. (Fear)
Chunhyang The latest film from Im Kwon-Taek — Korea's best-known and most widely feted auteur — tells the story of poet and courtesan's daughter Chunhyang (Lee Hyo-Jung), who prematurely "marries" (though the term "gets carnal with" more accurately captures their association) a magistrate's rather high-handed son, Mongryong (Cho Seung-Woo). Left to her own devices when her lover is sent to Seoul, Chunhyang is ordered by an evil governor to submit to his sexual whims. When she refuses, he orders her beaten to death. Im grounds the tale within the tradition of pansori and envelopes his reportedly quite expensive imagery in the soaring balladizing of master vocalist Cho Sang-Hyun. If only the suppleness of the film-making could match the limitlessness of Cho's vocal chords. Inexpressively photographed, inefficiently edited, and "acted" by a pair of teenage dullards not fit for a high school drama team, Chunhyang isn't so much movie as gimcrack from the cultural affairs gift shop, far more curio than classic. (2:01) Act I and II, Opera Plaza. (Stephens)

Cirque du Soleil: Journey of Man (:38) Metreon Imax.

—Crouching Tiger, Hidden Dragon Crouching Tiger, Hidden Dragon isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by former 007 sidekick-kick-ass and global supercop Michelle Yeoh. As the film begins, the would-be couple are standing on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei, King Hu's formative female action star), appears from the darkened past with a venomous sprite named

Jen at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen (Zhang Ziyi) only seems the faithful ward; inwardly she yearns for a life of freelance malfeasance and the companionship of a dreadlocked desert rascal named Lo (Chang Chen of Happy Together). At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, a spider inside a butterfly — and so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) Act I and II, Century Plaza, Emery Bay, Empire, Galaxy, Kabuki, Metreon, Piedmont, Vogue. (Stephens)

CyberWorld (:48) Metreon Imax.
Diary of a Chambermaid Jeanne Moreau carries a considerable history and iconic weight, and the refined fuck-all-ness of Luis Buñuel's 1964 Diary of a Chambermaid fits her like a Chanel basic black. As the titular chambermaid, Moreau traces another dour progression from "Hmm, we'll see..." to "Yep — thought so." Buñuel populates the movie with fools worth watching expose themselves, chasing the very banana peel that orchestrates their fall. Through it all, Moreau is at once unconvincing and ideal — cool, disdainful, just passing through, but every bit as sure she'll leave her mark on these inferiors as Buñuel is certain they deserve it. (1:38) Fine Arts Cinema. (Harvey)

Double Take (1:28) Jack London, 1000 Van Ness.
The Emperor's New Groove (1:20) Oaks, Orinda.
Finding Forrester (2:27) Colma, Four Star, 1000 Van Ness, Shattuck.

Genghis Khan (1:45) Four Star.
—George Washington David Gordon Green's wholly original feature debut is Charles Burnett by way of Charles Schulz, a poetic look at childhood lensed by cinematographer Tim Orr with IMAX-style extravagance. This other Other America, a deep South filled with white and black kids roaming a negativeland of garbage heaps, swimming pools, and rusted train tracks is so strangely prayerful that every frame feels like it's about to host a space landing. Naturalistic acting and an emotionally charged screen-

play blend with horror, splendor, and trash in the mixed messages of a great filmmaker: ravishing vistas, gorgeous lighting, and a foreboding soundtrack. (1:30) Four Star. (Gerhard)

—The Gift Though Billy Bob Thornton and Tom Epperson (who previously collaborated on One False Move) wrote their script years ago, the plot echoes a number of recent releases, including What Lies Beneath and Stir of Echoes. Psychic Annie Wilson (Cate Blanchett, strikingly believable as a single mom in pleated stretch pants) does "readin'" for the colorful characters who populate sleepy Brixton, Ga. When a local rich bitch (Katie Holmes) goes missing, spook stuff of the unearthly variety begins to infiltrate Annie's world. The Gift's by-the-genre-handbook story line is elevated by Raimi's expert ability to command the setting (pickup trucks, feathered hair, honey-dipped Southern twangs) and the atmosphere (oozing fog and Spanish moss, eerie fiddlin' on the soundtrack). (1:52) Metreon, 1000 Van Ness. (Eddy)

—Hannibal The delicious sequel to The Silence of the Lambs has a new director (Gladiator's Ridley Scott) and a new actress (Julianne Moore, capable if colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in Silence, Lecter embodies a baffling mix of good and evil he's brutal, but he's just so damn clever about it, going after bad guys in the most creative ways. Once Lecter gets his groove on (i.e., starts butchering folks), Starling's role whittles into a series of battle-weary reaction shots. But though the film balances so heavily on one character — and not the woman-hero that so bolstered Silence — Hannibal works. It's a different kind of film than Silence: less cat-and-mouse detective yarn, more what'll-he-do-next exploration, a mix of slashed throats, gourmet cooking, piano playing bone saws, and those porcine killing machines. (2:11) Alexandria, Cinema 21, Colma, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Eddy)

Head over Heels Insecure career girl (Julia Roberts dead ringer Monica Potter) meets Mr.

Continued on page 10

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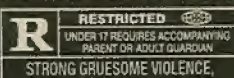
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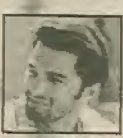
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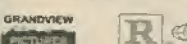
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Too-Good-To-Be-True (Freddie Prinze Jr.) A misunderstanding (she thinks he's a murderer! Whoops!) leads to shenanigans with Potter and her four gorgeous supermodel roommates. Potter is deft enough to pull off both the slap-schtick and the appropriate goo-goo eyes, but it's cardboard hottie Prinze's show all the way. Providing little chemistry but lots of whiny line readings and glimpses of his bare chest, the film's top attraction-manchild continually stops director Mark Waters' brisk pacing dead in its tracks. (1:31) *Kabuki, Metreon, 1000 Van Ness*. (Fear)

• **The House of Mirth** Terence Davies's adaptation of *The House of Mirth* is more cheerless than Edith Wharton's 1905 fiction. Its social satire, while often funny, anticipates tragedy from the start—in short, this is a major downer. But there's also something grand about Davies's design that lends *Mirth* an unusual weight. Gillian Anderson plays the orphaned Lily Bart, who moves in the uppermost reaches of New York society, where it is to be expected that a marriageable one such as herself would try to finagle the best match possible, but even more that she not appear to be doing so. Davies's screenplay makes composites of a few characters to good effect and shaves the excess melodrama from Wharton's final arm-twisting of cruel fate. But his *House of Mirth* is hardly up-to-the-moment sexy and exciting; he digs so deeply into a wildly alien culture of surfaces that the film itself seems preserved in amber, a liquid in which we slowly drown right along with Lily. (2:15) *Embarcadero, Shattuck*. (Harvey)

• **Malena** (1:44) *Albany, Embarcadero*.
• **Michael Jordan to the Max** (1:46) *Metreon Imax*.
• **Miss Congeniality** (1:50) *Colma*.

Nico and Dani For a teenage homo happy pill, director-cowriter Cesc Gay's *Nico and Dani* (*Krámpack*) is a pretty good 'un. It goes through the usual motions—two cuties, one proto-'mo and one probably not, get a little older/wiser after hitting some mild, non-psychologically-scarring speed bumps—with restraint and ambivalence. School pals Dani and Nico are accustomed to expunging extra energy via mutual "krämpacks"—i.e., wank-offs. But while Nico enjoys these as much as the next lad, Dani wants to experiment in areas (sucking, getting fucked) where Nico is reluctantly willing to go—but not to reciprocate. Unanticipated vulnerabilities surface in unexpected places, leaving friendship at the mercy of all-around weirdness. What's

most likable about *Nico and Dani* is how relatively sturdy its protagonists are: nothing seems to rock their boats all that much, and if their sexual identity issues remain somewhat unresolved at the end, they've weathered enough to suggest a dual future that's pretty much whatever-works-for-ya. (1:57) *Opera Plaza*. (Harvey)
• **O Brother, Where Art Thou?** At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie—problematic, because the Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. The Coens put George Clooney's callow hand-someness to good use, but we can't buy this paragon of insincerity's secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused). So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. (1:47) *Bridge, Colma, Shattuck*. (Harvey)

• **The Pledge** Actor-and-sometimes-auteur Sean Penn (*The Crossing Guard*) presents another small-town tale from the dark side, this one centering around a retired cop (Jack Nicholson) whose promise to find a child's killer slowly builds into a consuming obsession. Penn's fascination with the rhythms of realism and the working class find an able-bodied ally here in a surprisingly subdued Nicholson. Free of the histrionics and mugging that color the patented "Jack" persona, Nicholson's man-on-the-verge performance is a near tour de force of underplaying that keeps Penn's flights of existential fancy grounded. (2:04) *Emery Bay, 1000 Van Ness, Shattuck*. (Fear)

• **Quills** This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being, Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush)—the man, the myth, the lech—and spirals outward. *Quills* explores how one extraordinary person affects the lives of those who are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Joaquin Phoenix). This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of vis-

ceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. (2:04) *California, Embarcadero, Orinda*. (Eddy)

• **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, *Requiem for a Dream* is more of a dirge, if a dirge could St. Vitus—dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop—just until they make one big score, of course—seems like a good idea until supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. (1:42) *Lumiere*. (Harvey)

• **Save the Last Dance** (1:53) *Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley*.

• **Saving Silverman** Almost-cute Jason Biggs (*American Pie, Loser*) plays the titular Darren S., who needs "saving" because his new girlfriend, Judith (Amanda Peet), is the personification of feminine evil: a slut, a bitch, and a tease. *Saving Silverman* is the latest comedy hell-bent on making *Dumb and Dumber* seem like a classic. The diff between old-school Porky's teenploitation and the post-Farrelly brothers kind is dumb versus faux dumb. As actual stupidity posing as auto-delighted cleverness, *Saving Silverman* strains for a wackiness that evokes (as well as deploys) groin injury. Ethnic stereotypes are served up to party like it's 1939; potential horniness is, like, hilariously gross; dialogue runs from ohmigawd "outrageous" (e.g., "This dead chick is really stacked!") to dude, dude, a thousand times dude. As Biggs's peer pals (never mind that the actors are 10 years his senior), normally most-excellent Steve Zahn and Jack Black prove that no amount of talent can stop beached fish from flapping in vain. (1:31) *Century Plaza, Emery Bay, Grand Lake, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

Continued on page 106

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'Bad Trips: New Directions in Independent Horror'

Fri/16 and Fri/23, Yerba Buena Center for the Arts

The creepiest, freakiest, most thought-provoking horror films always sidle out of grimy basements and scraggly forests located far from glamorous studio sets. Consider *The Texas Chainsaw Massacre*: no budget, no big names, just a couple of kids eager to throw around a little blood, sweat, and fears. Ditto *The Blair Witch Project*, *Last House on the Left*, and *The Evil Dead*. New indie horror doesn't lurch into town very often, so stock up on nightmare material at Yerba Buena Center for the Arts' excellent "Bad Trips: New Directions in Independent Horror," two nights of pleasingly revolting short films. Part one (Fri/16, 8 p.m.) keeps a quick pace with eight greatly varied works, from "Bored to Pieces," Jamie Ruddy's little black comedy that's like *Rear Window* meets *Slumber Party Massacre* set to tunes from a tinkly music box, to Mark Hejnar's "Jeff," a documentary about Milwaukee's favorite carnivore. Standouts in this program include Nobuhiro Yamashita's "Rotting Woman" (or as the literal translation from the Japanese reads, "Rot Woman"), a nearly silent, entirely gruesome time-lapse study of a woman who's just lost a chunk of her arm to the choppers of a hungry zombie, and "Hell House," Dewey Nicks's you-gotta-see-it-to-believe-it doc about an Abundant Life Christian Center-sponsored "haunted house" that guides young folks past live-action tableaux depicting, and ultimately warning against, bad stuff like drunk driving accidents and date rape. What's most disturbing is that the church lines up these legitimate horrors next to scenes exploiting abortion and AIDS, using elaborate props, scare tactics (doctors yelling "Shut up!" at a terrified pregnant girl), and a far-out scene of "human sacrifice" to enforce hysterically conservative (pro-life, extremely homophobic) views. You won't find anything as spine-chillingly real in the two films featured in part two (Fri/23, 8 p.m.) of the program, but there's still plenty to make you gasp. Eric Brummer's *Debbie Does Damnation* goes a bit

overboard with the female nudity (it's the *Showgirls* syndrome: a little is great, too much is booring), but overall this is a film unlike anything you're likely to see again: shot in black and white, with live actors interacting with stop-motion puppets, Brummer's film creates a bizarre underworld where flying skulls make catty remarks and a hornless devil shares screen time with characters named Klegor and Insidor. Of all the films in the entire program, Mitch Davis's experimental *Divided into Zero* is probably the most squirm-inducing, as a man trapped by inner ghosts reflects on his father's death, his mother's suicide, and his obsession with bleeding. If you see only one film this year that includes a scene of a prostitute peeing on her customer, this should be it. (Cheryl Eddy)

PHOTO COURTESY OF YERBA BUENA CENTER FOR THE ARTS

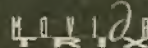
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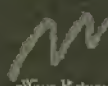
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film calendar

Ongoing

From page 104

Shadow of the Vampire What if the actor cast as Count Orlock in *Nosferatu* was a real vampire? Director E. Elias Merhige rounds up a formidable cast, including John Malkovich (as eccentric director F.W. Murnau), Willem Dafoe (as actor-bloodsucker Max Schreck), Udo Kier (as the befuddled producer), and Eddie Izzard (as *Nosferatu*'s leading man) to spin this tale of method, mayhem, and silent filmmaking. *Shadow* starts off with great promise: the mise-en-scène is exquisite, the engaging movie-within-a-movie scenes yield eerie reenactments of the 1921 original, and Dafoe cuts a menacing, lascivious figure as the pointy-eared snaggleteeth. But once Schreck starts claiming necks, *Shadow*'s pacing and script (we now pause for morphine addiction) take a turn for the worse. (1:29) *California, Metreon, 1000 Van Ness, Piedmont, Eddy*

Snatch A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a boxing promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more: like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lock, Stock, and Two Smoking Barrels* also appear, including brutally cute former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hyperverbal, decidedly masculine, and so overdone it's harmless. (1:43) *Century Plaza, Emery Bay, Jack London, Metreon, Metro, Oaks, 1000 Van Ness, (Taylor) State and Main* David Mamet takes a very hoary idea — a film crew of the usual big-league egos 'n' nitwits descends upon a small town for location shooting, upending the local equilibrium as its own internal relations deteriorate — and gets very little fresh satirical mileage from it. The moderately amusing story benefits from performers (the large cast includes Alec Baldwin, Sarah Jessica Parker, William H. Macy, and Philip Seymour Hoffman) who make the material seem brighter than it is, but Mamet is no natural comic writer. His humor is just condescending, occasionally obnoxious, and dependent on the black-and-white contrast between stereotypical El Lay slicksters and a postcard-perfect 1940s provincial America that really no longer exists. (1:42) *Embarcadero, Shattuck, (Harvey) Sugar and Spice, (1:33) Metreon, 1000 Van Ness.* **The Suicide Club** This dark period drama by director Rachel Samuels comes with the producer's stamp of B-movie master Roger Corman. A revamped version of Robert Louis Stevenson's classic tale provides the story of Henry Joyce (David Morrissey), a man so devastated by the death of his wife that he joins an exclusive group of despondent aristocrats with a shared wish to end it all. After signing away life and property to the club's fiendish president, Mr. Bourne (Jonathan Pryce), Joyce enters a secret society where a nightly game of Russian roulette determines the fate of its members. However, when the hero becomes entranced with the tragic Sara Wolverton (Catherine Siggins), he begins to question his irrevocable decision. Set in 1899, the film's exploration of morality and mortality in the context of a changing modern world remains timely and thought-provoking in the 21st century. (1:29) *Rafael, (Sabrina Crawford)* **Thirteen Days** (2:18) *Colma, Metreon, 1000 Van Ness.*

Tigerland Premiering on the film-festival circuit last fall, this low-budget, Vietnam War-era drama won surprised critical admiration for erstwhile paragon of Hollywood decadence Joel Schumacher (*Batman and Robin*) and hitherto unknown Irish actor Colin Farrell. In the cold light of a non-festival-glitzed day, this period piece looks a lot less striking. It's your basic Basic Training 101 Flick, aiming for a brute realism (hand-held camerawork, 16mm film blown up to 35) that's undercut by the script's composite of soldiering-is-hell clichés. Fresh-meat Army recruits being shipped straight from Louisiana to the 'Nam front lines include a whole mess of familiar types: there's the conscientiously objecting wiseass (Farrell), our sensitive gonna-be-a-writer-someday narrator (Matt Davis), the African-American guy who won't stand for cracker race-baiting (Russell Richardson), etc. *Tigerland*'s grainy, shaky-focused, faded-khaki look lends a surface realism;

Continued on page 108

"HILARIOUS!"

Jeff Cornell, MTV RADIO

"YOU'LL LAUGH YOUR @#\$ OFF!"

Tim Sherno, UPN-TV

"FUNNIER THAN 'THERE'S SOMETHING ABOUT MARY'!"

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DESIGN (S) SPLIT IMAGE

Ongoing

From page 106

it eschews some movie-military clichés, like the usual soundtrack of vintage Top 40 hits. But these ascetic aesthetics can only go so far in camouflaging a script (by Ross Klavan and Michael McGruther) that feels like a connect-the-dots patchwork of elements borrowed from films like *One Flew Over the Cuckoo's Nest* and *Full Metal Jacket*. For all the film's ersatz immediacy, its predictable dialogue and character dynamics make *Tigerland* seem more an imitation of (movie) life than the in-ya-face docudrama it thinks it is. (1:41) *Roxie*. (Harvey)

• **A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories

that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd

to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Four Star*. (Gerhard)

Traffic Give Steven Soderberg's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning for the big time — D.C. drug czar — and learning beltway politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is 100 percent FBI-seizable. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio del Toro is a corrupt penny-ante Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as an evergreen propagandistic decoy for governments with more important subterranean economic machines (economic race-class segregation, military

megaspending, corporate policy-buying, environmental pillage) to keep ka-chinging away. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza*, *Coronet*, *Emery Bay*, *Grand Lake*, *Jack London*, *Metreon*, 1000 Van Ness, UA Berkeley. (Harvey)

Valentine (1:37) *Century Plaza*, *Emery Bay*, *Galaxy*, *Kabuki*, *Metreon*, *Stonestown*, UA Berkeley.

The Wedding Planner Multimedia monolith Jennifer Lopez dips her Gucci-shod toes into a lighter-than-air cake-topper of a romantic comedy. As a perfectionist who arranges lavish ceremonies for swanky San Francisco couples, Lopez endures the agony and ecstasy of love, love, love when she falls for a hunky, mouth-breathing doctor (Matthew McConaughey) who, in the name of pure conflict, also happens to be a client. Whew! Poor Jenny — will she and the man of her dreams ever get together? Will her lip gloss and French manicure remain flawless in every scene? Will people hear her new single over the film's closing credits and run out to buy the new album? But of course they will, silly. Ain't Lopez grand? (1:40) *Alexandria*,

Colma, *Emery Bay*, *Metreon*, *Jack London*, *Kabuki*, *Shattuck*, 1000 Van Ness. (Eddy)

• **Yi Yi** If *Yi Yi*, which won the Best Director prize at last year's Cannes Film Festival, seems like Taiwanese director Edward Yang's most accessible film, it's because it documents that process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. What is most impressive about *Yi Yi* is that it takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family; like a soap opera, *Yi Yi* feels like several different genres entwined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Shattuck*. (Alvin Lu)

• **You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Embarcadero*, *Orinda*, *Shattuck*. (Taylor)

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Peter Travers, ROLLING STONE

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Rep picks

• **All about Eve** All about Eve is a comedy director Joseph L. Mankiewicz insists on treating as drama, even tragedy. It's difficult these days to imagine the earnest indignation audiences of the time felt; "young, feminine, and helpless" schemer Eve Harrington (Anne Baxter) looks every inch the glint-eyed python circling Bette Davis's aging grande dame of the stage. We've gotten too cynical, and Baxter's backstabber has grown too transparent, for Eve to retain the melancholy punch its writer-director intended. Nor does the filmmaking itself seem anything more than workmanlike; Mankiewicz's dignified "fidelity" to text now seems simply a lack of cinematic personality or style. Yet Eve is as reliably built as a Swiss watch. Right on schedule, each tick brings its own wee blood-drawing barb. Celeste Holm grounds the film in recognizable humanity, suggesting what Mankiewicz can't: that "even" showbiz-affiliated females can be loyal to standards beyond self-interest. (2:18) *Castro*, *UC Theatre*. (Harvey)

• **Bad Trips: New Directions in Independent Horror** See Critic's Choice. Yerba Buena Center for the Arts.

• **Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *jiang hu* flicks that paved the way for *Crouching Tiger*, *Hidden Dragon*. This week's films include *The East Is Red* (Ching, 1993), starring Brigitte Lin; and *Easy Money* (Shin, 1987), starring a young Michelle Yeoh. *Four Star*.

• **'Sing-A-Long Sound of Music'** Fresh from successes in London and New York, this outrageously fun evening gives the *Rocky Horror* treatment to all your favorite things. Winning costume contest entrants included such witty turns as "The Lonely Goat Turd" and one guy in otherwise normal dress wearing the sign "Totally Unprepared Am I." The camp possibilities of Oscar Hammerstein's lyrics do indeed seem limitless, but they're also perennially fun to sing, and the film provides helpful subtitles to do just that. You also get an interactive fun pack complete with plastic edelweiss and a piece of curtain fabric to help become one with Julie. The audience's running commentary and some costumed participants' literal participation in the adventures of the family Von Trapp are a hilarious mix of irreverence and affection, and if you're really lucky, you may get passed some crisp apple strudel by a generous fellow patron. (Brad Rosenstein) Opening night, Fri/16, special guest Charmian Carr (Liesl) judges the costume contest. Chat with Carr for a while about the night she twisted her ankle (look for a bandage during her famous scene with Rolf), how Christopher Plummer introduced her to champagne, and what it was like decorating Michael Jackson's home (he owns a 35mm print of the film and watches it "whenever he gets depressed"). (Crawford) *Castro*. ✽

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film rep clock calendar repertory theater schedules

Schedules are for Wed/14 through Tues/20 except where noted. Double features are noted with a •. Director and year are given when available.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "Videos Made by Jennifer Reeder": "White Trash Girl" (with Sadie Benning, 1996-97); "Nevermind" (1999); "Lullaby" (1999); "A Room with the Walls Blasted to Shreds and Falling" (2000) Fri, 8. See 8 Days a Week, page 68.

BURIEL CLAY THEATER 762 Fulton; 292-2513 or 664-0943. Free. "Fourth Annual San Francisco Black History Month Independent Film and Video Festival": "Nanci Muller Negra" Sat, 4; Juneteenth: A Time to Be Remembered Sat, 4:45 and Sun, 4; "How the Animals Had Kwanzaa" Sat, 5:45; "A New Harlem" Sun, 4; Detention Sun, 4:30; "Aida's Awakening" Mon, 3; "Housing and Justice" Mon, 3:15; "Surviving Abyssinia" Mon, 5.

CASTRO 429 Castro; 621-6120. \$4.50-7. All about Eve (Mankiewicz, 1950) Wed-Thurs, 1:30, 4:30, 8. Sing-A-Long Sound of Music

(Wise, 1965) Feb 16-March 1, 7:30 (also Sat-Sun, Mon/19, 2).

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • Diary of a Chambermaid (Buñuel, 1964) Wed-Thurs, 7:30 with Trees Lounge (Buscemi, 1996) Wed-Thurs, 9:25. • Nu-Shu: The Hidden Language of Women in China (Yang, 1999) Fri/16-Wed/21, 7:30 with Chants of the Sand and Stars (Klotz, 1997) Fri/16-Wed/21, 8:40 (also Sun, 5:45).

ISTITUTO ITALIANO DI CULTURA 425 Washington; 788-7142. \$3. "New Italian Cinema": Autunno (di Majo, 2000) Tues, 6.

JAPAN INFORMATION CENTER 50 Fremont, Ste 2200; 356-2464. Free. "Four Seasons of the Mogami River" and "Ancient Capital Almanac — A Year in Nara and Kyoto" Wed, noon.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 642-8066 (info on this program, (510) 549-RIDE). \$10-25. "Sixth Annual Bike Film Festival" Sun, 3. Bicycle films and videos, slide show, music, and more.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": Mulholland Falls (Tamahori) Fri, 6:30. Discussion precedes film.

MISSION CULTURAL CENTER 2868 Mission; 495-6334. Free. Paz Para Vieques Mon, call for time. Spanish-language doc about civil disobedience in Puerto Rico.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": The Crowd (Vidor, 1928) Wed, 3. "Magnetic North: Canadian Video": "In the Flesh" Wed, 7:30. "Totò Recall": Men and Corporals (Mastrocinque, 1955) Fri, 7:30; The Passionate Thief (Monicelli, 1960) Fri, 9:25; Totò the Con Man (Mastrocinque, 1961) Sat, 5; Totò Against the Four (Steno, 1963) Sat, 7:10; Totò, Fabrizi, and Today's Young Folk (Mattoli, 1960) Sat, 9:10. "Children's Film Festival": Sherlock Jr. (Keaton, 1924) Sun, 3, 7. With live accompaniment and performance by the Dactyls of Phrygia. "The Films of Joyce Wieland": "Joyce Wieland's Short Films: The New York Years" Tues, 7:30.

PALACE OF FINE ARTS 3301 Lyon; (650) 747-0012, www.sacredland.org. \$10. In the Light of Reverence (McLeod, 2000) Sat, 7:30. Benefit for the Earth Island Institute's Sacred Land Film Project. Film-



Baby boomers': Helen Garvey's *Rebels with a Cause* (screening Tues/20-Wed/21 at the Red Vic) documents the energetic efforts of '60s activist group Students for a Democratic Society.

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EAST BAY
Antioch, Regal Cinemas Deer Valley 16
Berkeley, United Artists Movies
Concord, Brenden 14
Danville, Blackhawk Movies 7
Dublin, Regal Cinemas Hacienda Crossing 20
Emeryville, United Artists Emery Bay
Fremont, Century Cinedome 8
Hayward, Mann Festival
Martinez, Signature Contra Costa
Moraga, Rheem
Oakland, Signature Jack London Cinema
Pinole, Century 10
Pittsburg, Brenden 16
Union City, Century 25

SAN FRANCISCO
Walnut Creek, Signature Festival
SO. SAN FRANCISCO, Century Plaza 10
BURLINGAME, Century Hyatt
REDWOOD CITY, Century Park 12
SAN JOSE
Gilroy, Platinum 7
Hollister, Premiere
Milpitas, Century 20 Great Mall
Morgan Hill, Cinema 8
Mtn. View, Century Cinema 16
San Jose, Century 10 Berryessa
San Jose, Century 22
San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
San Jose, Century Capitol D/I

NOVATO, Pacific's Rowland Plaza
SAN RAFAEL, Pacific's Northgate
TIBURON, Cinema West Playhouse
NORTH COUNTIES
Fairfield, Edwards Fairfield Stadium 16
Lakeport, Cinema 5
Napa, Century Cinedome
Petaluma, Pacific's Petaluma Cinemas
Rohnert Park, Pacific's Rohnert Park 16
Santa Rosa, Airport Cinema
Santa Rosa, Roxy Stadium 14
Sebastopol, Cinema West Sebastopol
Sonoma, Sonoma Cinema 6
Vacaville, Brenden 16
Vallejo, Century Cinedome

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makers and subjects present for a post-screening discussion.

PEÑA DEL SUR 2870 Alabama; 550-1101. Call for price. Moneda: A Memoir of J. Robert Oppenheimer Fri, 8. Dramatic recreation of Salvador Allende's final hours, based on the play by Kari Ann Owen.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. The Suicide Club (Samuels, 2000) Wed-Thurs, call for times. Rumi, Poet of the Heart (Reiss, 1998) Wed/14, 6:30 and 8:30. Ratcatcher (Ramsay, 1999) Fri/16-Thurs/22, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Annie Hall (Allen, 1977) Wed, 2, 7:15, 9:20. Charlie's Angels (McG, 2000) Thurs-Sat, 7:15, 9:25 (also Sat, 2, 4:15). Long Night's Journey into Day (Reid and Hoffman, 2000) Sun-Mon, 7:15, 9:20 (also Sun, 2, 4). Rebels with a Cause (Garvy, 2000) Tues/20-Wed/21, 7, 9:35 (also Wed, 2). Director in person at 7pm shows.

ROXIE 3117 16th St; 863-1087. \$3-7. Tigerland (Schumacher, 2000) Wed-Thurs, 7 and 9:30 (also Wed, 2 and 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Tribute to Sergei Paradjanov": The Legend of Suram Fortress (Paradjanov, 1985) with "Paradjanov, the Last Collage" (Kevorkiantz, 1995) Thurs, 7:30. "New Warhol Restorations": Imitation of Christ (1967-79).

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, Lower level, 100 Larkin; 557-4277. Free. "Jazz: An African American Invention": Miles in Paris (1989) Thurs, noon.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. Sound and Fury (Aronson, 2000) Wed-Thurs, 5:30, 7:30, 9:30. Ratcatcher (Ramsay, 1999) Fri-Sun, 5:15, 7:20, 9:25 (also Sat-Sun, 1:05, 3:10). All about Eve (Mankiewicz, 1950) Mon/19-Thurs/22, 5, 8 (also Mon, 2).

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "New Documentaries from Germany": Nach Dem Fall (After the Fall) (Sandig and Black, 1999) Wed, 7:30. "Bad Trips: New Directions in Independent Horror": "Part One" Mon, 8. See Critic's Choice. "Chumps and Superstars: Three Takes on Pro Wrestling": "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000); "The Minneapolis Wrestling Club" (Lightfoot, 1999); Hitman Hart: Wrestling with Shadows (Jay, 1999) Tues-Sun, noon, 3:05. Through May 6.

ZEUM 221 Fourth St; 777-2800. \$2-3. "Animation Celebration": James and the Giant Peach (Selick, 1996) Sun, 12:30, 3. ♦

movie clock

first-run theaters



Warren Beatty, kiss my ass! Chris Rock (with Regina King) cowrote and stars in *Down to Earth*, a loose remake of *Heaven Can Wait*. No football team in this one — here, hilarious high jinks ensue when stand-up comic Rock almost dies and comes back to earth, jam-packing his wisecrass personality into the body of an old white guy.

Show times run Wed/14–Tues/20 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. ⚡ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 110, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ⚡ P Geary/18th Ave. 752-5100. Call for times. Hannibal, The Wedding Planner.

BALBOA 38th Ave/Balboa. 221-8184. Call for shows and times.

BRIDGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 2:15, 4:40, 7:15, 9:45.

CENTURY PLAZA ⚡ P South San Francisco, Noor off El Camino. (650) 742-9200. Cast Away 12:05, 3:30, 7:10, 10:05 (Fri–Tues, 10:10 show replaces 10:05 show). Chocolat noon, 2:45, 5:20, 7:55 (Fri–Tues, 7:50 show replaces 7:55 show), 10:30. Crouching Tiger, Hidden Dragon 11:25a, 2, 4:55, 7:40, 10:25 (Fri–Tues, 10:20 show replaces 10:25 show). Head over Heels Wed–Thurs, 11:40a, 1:45, 3:50, 5:55, 8, 10:10. The Pledge Wed–Thurs, 11:25a, 2:10, 5:05, 7:50, 10:30. Save the Last Dance Wed–Thurs, 11:30a, 2:10, 4:50, 7:30, 10:05; Fri–Tues, 11:30a, 2:20, 5:05, 7:45, 10:35. Saving Silverman 11:55a, 2:15, 4:45, 7:15, 9:55. Snatch 11:45a, 2:30, 5:10, 7:35, 10. Sugar and Spice Wed–Thurs, 11:35a. Traffic 1:30 (Fri–Tues, 1:35 show replaces 1:30 show), 4:30, 7:30, 10:25. Valentine Wed–Thurs, 11:50a, 2:25, 5:15, 7:45, 10:35; Fri–Tues, 11:50, 2:25, 5, 7:20, 9:50.

CINEMA 21 ⚡ Chestnut/Steiner. 921-6720. Hannibal 1:30, 4:30, 7:30, 10:30.

CLAY ⚡ Fillmore/Clay. 352-0810. Chunhyang Wed–Thurs, 4:10, 7, 9:40. In the Mood for Love (starts Fri) noon, 2:20, 4:40, 7, 9:20.

COLMA (METRO CENTER) ⚡ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri–Tues shows. Finding Forrester, Hannibal, Miss Congeniality, O Brother, Where Art Thou?, Thirteen Days, The Wedding Planner.

CORONET ⚡ P Geary/Arguello. 752-4400. Call for times. Traffic.

EMBARCADERO CENTER CINEMA ⚡ P One Embarcadero Center, Promenade level. 352-0810. House of Mirth 12:15, 3:30, 6:45, 9:50. Malena 12:45, 3:45, 7, 9:40. Quills 1, 4, 7:10, 10. State and Main noon, 2:30, 5, 7:40, 10:15 (Wed, no 7:40 show). You Can Count on Me 1:15, 4:30, 7:20, 10:10.

EMPIRE ⚡ P West Portal/Vicente. 661-2539. Crouching Tiger, Hidden Dragon 1, 4 (Fri–Tues, noon, 3:30 shows replace 1, 4 shows) 7, 10:15. Down to Earth (starts Fri) 11:30, 2, 4:15, 6:30, 8:45, 10:45. Hannibal 1:30, 4:30, 7:30, 10:30. Traffic Wed–Thurs, 12:30, 3:45, 6:45, 10.

FOUR STAR Clement/23rd Ave. 666-3488. The Bridge Fri–Tues, 12:15, 3:45, 8:55. Easy Money 1:55, 5:55, 9:45. Finding Forrester 1:40, 9:20. Genghis Khan Wed, 1:50, 7:20; Fri–Tues, 5:45. George Washington Wed, noon, 3:50, 9:20; Thurs, 1:50, 3:50, 7:30, 9:20; Fri–Tues, noon, 4:05, 7:40. Swordsman III Wed, 3:40, 7:30; Thurs, noon, 3:55, 7:55. A Time for Drunken Horses Wed–Thurs, 12:10, 5:40; Fri–Tues, 2:05, 5:35, 7:15. A Warrior's Tragedy Wed, 1:40, 5:30. Wu Yen Wed, 9:20.

GALAXY ⚡ Sutter/Van Ness. 474-8700. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Save the Last Dance, Valentine.

KABUKI 8 ⚡ P Post/Fillmore. 931-9800. Call theater for show times. Cast Away, Crouching Tiger, Hidden Dragon, Down to Earth, Hannibal, Head over Heels, Recess: School's Out, Save the Last Dance, Saving Silverman, Valentine, The Wedding Planner.

LUMIERE ⚡ P California/Polk. 352-0810. Before Night Falls 6:45, 9:30 (also Fri–Sun, 12:30, 3:30). The Bridge Wed–Thurs, 5:10, 7:25, 9:40. Nico and Dani Wed–Thurs, 5:15, 7:30, 9:45. Ratcatcher (starts Fri) 12:20, 2:40, 5, 7:20, 9:45. Requiem for a Dream Fri–Tues, 12:15, 2:45, 5:10, 7:30, 9:55.

METREON ⚡ Fourth St/Mission. 369-6200. Call theater for show times. Cast Away, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Down to Earth (starts Fri), The Gift, Hannibal, Head over Heels, Michael Jordan to the Max (Imax), Recess: School's Out (starts Fri), Save the Last Dance, Saving Silverman, Snatch, Sugar and Spice, Thirteen Days, Traffic, Valentine, The Wedding Planner.

METRO Union/Webster. 931-1685. Call for times. Snatch.

1000 VAN NESS ⚡ P 1000 Van Ness. 931-9800. Call theater for show times. Double Take, Down to Earth, Finding Forrester, The Gift, Hannibal, Head over Heels, The Pledge, Recess: School's Out, Saving Silverman, Shadow of the Vampire, Snatch, Sugar and Spice, Thirteen Days, Traffic, The Wedding Planner.

OPERA PLAZA ⚡ Van Ness/Golden Gate. 352-0810. Best in Show Mon–Thurs, 3, 5:30, 7:50; Fri–Sun, 1:30, 4:30, 7:30, 9:50. Billy Elliot Mon–Thurs, 2:40, 5:10, 7:40; Fri–Sun 1:10, 4:10, 7:10, 9:40. Chunhyang Fri–Sun, 1, 4, 7, 9:35; Mon–Tues, 2:30, 5, 7:30. Nico and Dani Fri–Sun, 1:20, 4:20, 7:20, 9:30; Mon–Tues, 2:50, 5:20, 8. Requiem for a Dream Wed–Thurs, 2:50. Spring Forward Wed–Thurs, 2:30, 5, 7:30. Yi Yi Wed–Thurs, 6:30.

PRESIDIO ⚡ Chestnut/Scott. 922-1318. Chocolat 12:40 (Fri–Tues, 12:35 show replaces 12:40 show), 3:40, 7, 9:35.

STONESTOWN ⚡ P 19th Ave/Winston. 221-8182. Call theater for times. Chocolat, Valentine.

VOGUE ⚡ Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

WORLD THEATER ⚡ Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE ⚡ P 3200 Grand, Oakl. 452-3556. Chocolat 1:15, 4:15, 7:15, 9:35. Hannibal 12:30, 3:45, 7, 9:45. Saving Silverman 1, 3:15, 6, 8, 10. Traffic 12:45, 5 (Fri–Tues, 4 show replaces 5 show), 7:30.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. Double Take, Down to Earth, Finding Forrester, Hannibal, Save the Last Dance, Recess: School's Out, Snatch, Sweet November, Traffic, Valentine, The Wedding Planner.

PARKWAY 1834 Park, Oakl. 814-2400. Call for shows and times.

PIEDMONT ⚡ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4:15, 7, 9:40 (also Sat–Mon, 1:15). Shadow of the Vampire 3:30, 5:30, 7:30, 9:30 (also Sat–Mon, 1:30).

Berkeley area

ACT I AND II ⚡ P Center/Shattuck, Berk. 843-3456. Chunhyang 7:10, 9:50 (also Sat–Mon, 1:10, 4:10). Crouching Tiger, Hidden Dragon 7, 9:45 (also Sat–Mon, 1, 4).

ALBANY ⚡ 1115 Solano, Albany. 843-3456. In the Mood for Love (starts Fri) 6:30, 8:45 (also Sat–Mon, 1:30, 4). Malena Wed–Thurs, 6:30, 8:45; Fri–Tues, 6:30, 8:45 (also Sat–Mon, 1:30, 4). State and Main Wed–Thurs, 6:45, 9.

CALIFORNIA ⚡ P Kirtredge/Shattuck, Berk. 843-3456. Chocolat 4:20, 7, 9:30 (also Fri–Mon, 1:40). The Gift Wed–Thurs, 4:30, 7:15, 9:40. Quills Fri–Tues, 1:25, 4, 6:45, 9:20. Shadow of the Vampire 3:30, 5:30, 7:30, 9:45 (Fri–Tues, 9:40 show replaces 9:45 show) (also Fri–Mon, 1:30).

ELMWOOD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY ⚡ P 6330 Christie, Emeryville. 420-0107. Call for times. Crouching Tiger, Hidden Dragon, Hannibal, The Pledge, Save the Last Dance, Saving Silverman, Snatch, Thirteen Days, Traffic, Valentine, The Wedding Planner.

OAKS ⚡ 1875 Solano, Berk. 526-1836. The Emperor's New Groove Wed–Thurs, 7; Fri, Tues, 6; Sat–Mon, 12:45. Snatch Wed–Thurs, 7, 9:15; Fri–Tues, 7:30, 9:35; (also Sat–Mon, 2:30, 5). Sweet November (starts Fri) 7, 9:24 (also Sat–Mon, 1, 4). Thirteen Days Wed–Thurs, 7:30.

ORINDA ⚡ 4 Orinda Theater Square, Orinda. 254-9060. Cast Away Wed–Thurs, 6, 9. Chocolat 6:45, 9:15 (also Sat–Sun, 12:30, 3:30). Emperor's New Groove Fri, Tues, 6; Sat–Mon, noon, 1:30. Quills Fri–Tues, 7, 9:45 (also Sat–Mon, 1, 4). You Can Count on Me Wed–Thurs, 7, 9:30; Fri–Tues, 7:30, 9:35 (also Sat–Mon, 3, 5:15).

SHATTUCK CINEMAS ⚡ 2230 Shattuck, Berk. 843-3456. Before Night Falls Wed–Thurs, 2:05, 5:10, 8:15; Fri–Tues, 2, 5, 8. Best in Show Wed–Thurs, 4, 9:35; Fri–Tues, 4:05, 6:10. Billy Elliot Wed–Thurs, 1:20, 3:50, 6:30, 9; Fri–Tues, 1, 3:30, 6, 8:30. Finding Forrester Wed–Thurs, 12:50, 3:45, 6:40, 9:25; Fri–Tues, 12:45, 3:45, 6:45, 9:25. Head over Heels Wed–Thurs, 1, 3:10, 5:10, 7:20, 9:30. The House of Mirth Wed–Thurs, 2, 5:05, 8:10; Fri–Tues, 2:10, 5:10, 8:10. O Brother, Where Art Thou? Wed–Thurs, 12:40, 3:05, 5:30, 7:50, 10:10; Fri–Tues, 12:30, 2:55, 5:20, 7:40, 10. The Pledge Wed–Thurs, 1:30, 4:15, 7:05, 9:45; Fri–Tues, 4, 9:45. Recess: School's Out (starts Fri) 12:40, 2:40, 4:40, 6:40, 8:40. State and Main Fri–Tues, 1:30, 7:15. The Wedding Planner 2:10, 4:40, 7, 9:30 (Fri–Tues, 9:40 show replaces 9:30 show). Yi Yi Wed–Thurs, 12:45, 6; Fri–Tues, 12:35, 8:15. You Can Count on Me 1:45, 4:10 (Fri–Tues, 4:15 show replaces 4:10 show), 6:50, 9:15.

UA BERKELEY ⚡ 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, Hannibal, Save the Last Dance, Saving Silverman, Traffic, Valentine. ❖

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WOMEN SEEKING MEN

I'm looking for someone with substance, intelligence, a great sense of humor & a sarcastic wit. He's also outgoing, loves to travel, likes adventure & trying new things. I like to try new things. I don't know what else to say. I'm a professional. I have a great life. I'm a very upbeat & happy person. I'm just looking to share some fun times with a special someone. I'd really like to have fun. I'd just like a companion to enjoy fun times with. If you're interested, leave me a message. **Box 13170.**

I'm a single, black female. I'm 5'11" & have an athletic build. I have long, black hair & brown eyes. I have a Colgate smile. I have very long legs. I'm also a Libra. I have 2 boys in school. I'm into arts, beauty, music, health & fashion. I'm very attracted to a man who's 6' or taller, around 200 lbs. with dark hair & bedroom eyes. Someone who's very intelligent, professional, sexy & family-oriented. Who doesn't play games & who's spiritual. **Box 7473.**

MEN SEEKING WOMEN

This is Troy. I live in Sacramento. I have a good job & I have my own place. I make pretty good money. I'm outgoing. I like to play a lot. I'm a lot of fun. If you'd like, leave me a message. **Box 13414.**


My name's Paul. I'm 24 yrs. old. I'm looking for any women out there who'd like to get together & just do whatever comes to mind. I'm very open-minded, very easygoing & laid-back. Age doesn't really matter. I prefer someone under 30 yrs. old. Looks & size don't always matter. I like a woman with a good personality. Get back to me. **Box 12044.**

I live in the east Bay. I'm 40-something yrs. old. I'm attractive. I'm totally unique, friendly & loving. I'm looking for single, non-game playing ladies who are preferably buxom & of any age as long as they're mature. I'm looking for a friendship & intelligent conversation that may lead to an encounter. **Box 10323.**

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WOMEN
SEEKING MEN

SOUL CATCHER

Dark as coffee with a dash of cream. SBF Scorpio, 25, 4'11", 195lbs, enjoys movies. Seeking casual dating, possible LTR. **84611**

CREATING A JOYFUL LIFE

Intelligent, attractive, humorous SWF, 47, N/S, college educated, enjoys sports, hiking, reading, movies, music. Seeking SMOG, 42-51, with similar interests for friendship, possible LTR. **84998**

WANTED: PERMANENT VALENTINE
Eurasian beauty, struggling artist, seeks financially secure, incorrigibly romantic, generous, monogamous WPM, 40+, 6'+, to be my very special beau. **85500**

DINING COMPANION WANTED

I love to dine out. Come dine with me in a great neighborhood restaurant. I'm a great gal looking for a great guy. **8495**

LOOKING FOR MR. RIGHT

Outgoing, versatile Native-American female, late 40s, 5'7", 169lbs, medium-length dark/turquoise, H/W proportionate, long-legged, seeks distinguished, sincere, down-to-earth African-American gentleman, for travel, fun. **85590**

COQUETTISH BRUNETTE

Attractive, newly-born, free spirit with artist mind, seeks fun and conversation with open gregarious guy, for friendship or more. This coquettish brunette SBF, 5'5", 125lbs, has a great appreciation for life. Desires an adventurous guy, who can keep up with my pace. **8497**

VERY NICE ASIAN

Very attentive, sexy, sweet, sincere SAF, 29, nice smile, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you, I will take care and make your dreams come true. **8485**

MODEL'S COSMETIC SURGEON

Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **8488**

OUR PLACE OR YOURS

Attractive, professional M/F couple desires sensual play with fun-loving female or couple. Erotic, respectful, safe adventures await. **8489**

SWEET & SEXY

SF, 21, 5'6", 145lbs, blonde, aspiring photographer, seeks handsome man to be my inspiration. Would you mind modeling and doing some assisting? Let's have good times! **8466**

RADIANT, RETRO REDHEAD

SWF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **8327**

JUST WANNA HAVE FUN

Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. **8425**

EBONY PRINCESS

Very attractive, honest, passionate SBF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **8433**

SCORPIO LOOKS FOR NEXT OBSESSION

Independent and sensual DWPF, 38, who's friendly, loves beach, camping, roadtrips, puppies. Seeking musician/artist. **8311**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, long hair, feminine, complexly educated, artistic SJF, 44. Desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **8317**

PROGRESSIVE SEEKS SAME

Leftist, writer activist, seeks intelligent progressive men, who want to change the world for intellectual stimulation, fun. I like exploring new places and ideas, getting high. KPFA. **5700**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. **8321**

SEEKING GENEROUS MAN

SWF, 5'5", 110lbs, 32c, likes to show a man a good time. Seeking affluent, generous man to have good times with. **8397**

TALL APHRODITE SEEKS...

Clark Kent. Beautiful, intelligent, psychologically and spiritually-oriented, curvaceous female, 39, 5'11", with advanced degrees, seeks tall, intelligent, degreed, spiritual, compassionate male, with integrity. **8308**

FIT ASIAN PROFESSIONAL...

With looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. **6732**

SEEKING

Pretty, witty writer with hazel eyes and high ideals seeks LTR with stable, caring man. My interests include progressing politics, film, art, gardening, and comedy. **8269**

TERRA COTTA BROWN

SBPF, 41, homeowner, enjoys baseball, football, opera, dining out. Seeking SM for friendship, possible LTR. If you can cook, it's a plus. **8274**

ICE CREAM FOR DINNER

Letting the dishes pile up and having a penchant for cute European men are among my weaknesses. I can handle the first two myself, but I may need help with the third. Cute, petite SWF, 32, seeks European male. **8276**

LOOKING FOR ADVENTURE

Mid-50s gal, 5'6", 135lbs, a little bit country, little bit rock-n-roll, with business mind, seeks mature, older gent. **6811**

Each week the Bay Guardian chooses the best ad for our weekly "Ad of the Week" Contest. Winners receive a gift certificate for two to great restaurants.

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **8145**

THE WOMAN IN ME

Sensitive, intelligent, very passionate AF, 39, N/S, N/Drugs, seeks Latino male, 35-60, for discrete relationship full of satisfaction to a woman's needs. Companionship, fun times, and maybe more. Spanish speaking preferred. **8146**

THROW CAUTION TO THE WIND

Sultry, smart, passionate, green-eyed doll, 32, seeks attractive, available, articulate, stable man, 28-37, to enjoy comedy, music, tv, films. Could it be you? **7936**

TIGRESS SEEKING...

SF, 19, 5'6", fit, dark hair/light skin, enjoys clubs, beaches, parties, art, karate, working out and exploring the city. Sound interesting? Please be a serious and sincere SM, 18-30. **7937**

EROTIC EXPLORATION

Tantric, more, pretty, fit, erotic, semi-Asian, sane, successful, fun, no baggage, STDs, vices seeks similar med-tail SWM 40-50. Monogamous, open LTR switch, ok. **6932**

BROWN SKINNED BABE

With knock out bod and graduate degree seeks adventure with an athletic 45+ Indiana Jones type with graduate degree. **6952**

PALE, THIN, GOTHIC FEMALE

Hoping there's still a single, long-haired, beautiful male counterpart for moon-filled romance, accompaniment to the clubs and possibly more. **6948**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **6936**

Very warm, attractive, artistic, intelligent woman seeking brave, funny man, 34-50 to build beautiful life, family. I'm 5'7", Mediterranean looks, slim, bilingual, lived outside US, love culture, wilderness, community. **6970**

PIECE OF ART

Beautiful, original, provocative and interesting seeks to be seen, understood and appreciated by someone willing to study my deeper meaning. **7826**

HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **5475**

I'M YOUR NEW YEAR'S RESOLUTION

You want to capture more joy in life with a dynamic, affectionate, voluptuous, slim, 5'7", classy homeowner. You: SWPM, 40s, N/S, socially adept, good communicator, capable of connecting on an intellectual, intimate, and emotional level. **7816**

39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S. **7797**

JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall SWM, non-smoker, non-drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty. **5487**

BLUE EYED IN BERKELEY

35 1/2, 5'7", 135, active, artistic. Seeking eligible bachelors for independent study to discover if there is any intelligent, warm-hearted, non-smokers also looking for a LTR, possibly marriage and children. **7805**

PETITE PASSIONATE POGIE

Youthful 50ish, ISO not-so-tall, attractive, easygoing, intelligent, caring man in 50s for conversation, city walks, cultural events and cuddling. Possible LTR. **6977**

The Bay Guardian has expanded its service to make ad placement faster and easier. Call 1-877-895-7996 anytime to place your ad.

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DEAR CUPID,

Please send me a happy, healthy, handsome, honest, kind, compassionate, spiritual and emotionally available S/DM, 40-50, N/S, N/Dr, and no kids. Love Anne. **6949**

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DEEP SOUL DIVER

Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living. Spirited, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s). **6958**

OIL SHEIK,

Investor, tycoon, dealer or any other financially endowed man sought by 21 year old, tall, curvy, exotic arm candy. P.S. be very generous. **6938**

ART, TRAVEL, WEALTH

Charismatic performing artist/poet 46, flamboyant seeks dating, modern art lover. Be SM in 40s-50s love films, travel, spirituality for deep, serious connection. **6971**

NON-

WORKAHOLIC LAWYER

Seeks wise sweet loving man. I'm 45, mid-west born, east coast educated, would love to find friendship and more, share laughs, ideas, adventures, life's story, sensuality, with an evolved, open-minded, nurturing man, 45-53. **8147**

40... BUT HOT!

Busty, slim SWF, big, brown bedroom eyes, high cheekbones, (former model, exotic dancer, massage therapist, budding book writer), open to VIP SWM, house/sail boat owner, A+, for dating, playing darts, internet exploring at your place. Marin preferred. **7934**

NORTH BAY BEAUTY

Looking for a soul connection with that certain someone. You are 45-57, tall, trim, confident, vegetarian, N/S, N/D. I am beautiful, blonde, 5'4", 119lbs, professional, self-sufficient, very together, hip lady. **7932**

CREATIVE REDHEAD

Bright, slightly sarcastic SWJF, 38, seeks warm, intelligent, down-to-earth SJM, 35+, with good sense of humor, for garage sales, dining, films. possible LTR. **7044**

BREAKFAST ALLY SHEEDY

Unipolar, slightly nuts SF, 35, obviously many interests, seeks jolly, herbal SM, 32-38, to go to the other side with. **7021**

I WANT IT ALL

I seek a smart, sensitive, professional young man, 20-34, for friendship and maybe more. Please be open-minded, articulate, easygoing and respectful. **6899**

Placing your ad in the Bay Guardian's Connections section has never been easier. We have expanded our service to include a team of personals professionals waiting to help you find the Connection best suited to you. It's fast, easy and free to place an ad. Call 1-877-895-7996.



MEN
SEEKING WOMEN

GREAT CATCH

SWM, 6'1", 185lbs, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life **7002**

LOOKING FOR THE RIGHT ONE

SAPM, 39, 6', 180lbs, in good shape, with a great sense of humor, enjoys film, theater, live music. Seeking dynamite gal with great personality. **8502**

FULL OF CHARM

SHM, 41, 5'11", 165lbs, brown/brown, N/S, enjoys many activities, seeks SF, 35+, for friendship, possible LTR. **8504**

SEEKING OTHER HALF

SWM, 41, N/S, enjoys music, biking, hiking, dining out, movies, reading. Seeking SF, for friendship, possible LTR. **8505**

OSH BERKELEY

2/7. Noonish. Our eyes met twice. No words were spoken, should have, I would like to meet you. **8609**

VIRTUOUS

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ROMANTIC

Handsome, passionate DWM, 46, 6'2", 195lbs, brown/brown enjoys gardening, antiques, fine wine, fitness seeking tall, slim SWF, 35-45 with similar interests. **8508**

SHY YET HORNY?

Virgin/semi-virgin? Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM, well-endowed, very gentle, petite ok. Patient teacher will help you reach your full sexual potential. **6839**

DONE PLAYING GAMES

College-educated, down-to-earth, sincere, intelligent SAPM, 35, big believe in Karma, seeks friendly, intelligent SF, 22-33, for friendship first. **8490**

LET'S GET OUT OF HERE

Romantic, caring, honest SWM, 55, loves travel. Seeking female, 35-50, who wants to share time together. Are you ready? Let's talk! **8491**

MUSIC AND LAUGHTER

SWM, 27, PhD student with ambitious goals, enjoys playing guitar, hiking, skiing, dancing. Seeking female, 19-24. I can make you laugh! **8492**

YOUNG AND FUN...

Clean SBPM, 21, 6'1", athletic build, loves having fun. Seeking female, 18-26, in the Bay. Let me know if you're interested! **8493**

ROMANCE, ADVENTUROUS

Romantic, adventurous SM, 5'11", 160lbs, light brown/blonde, mustache, slim build, loves animals. Seeking outgoing, understanding, compassionate, open-minded, SF with similar interests. Communication is important. **8483**

CULTURED MYSTERIOUS ARTIST

Tall, funny, intelligent, independent WM, 29, long blond hair, moustache/goatee, passionate about art, self expression, new experiences, sex. Seeking female, 21-40, to settle down with. **8482**

ROMANCE BY CANDLELIGHT

Handsome, self-employed DBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. **8484**

JURY DUTY 12/29/01

You: AF reading book. Me: WM. We didn't serve. Spoke briefly as we left. You saw old acquaintance as we were leaving jury room. Coffee? **8463**

SPRING FEVER

Caught you by surprise? Maybe a discreet encounter with fit, healthy, 30 year-old WM would help. You, 22-35. **8469**

& FUN

Kind, romantic, slim, handsome SBM, 19, 5'9", loves romance, beaches, candlelight dinners, positive activities. Seeking seeks mature, secure woman who'll like me for me. **8581**

SMART AND SEXY

Single white male, 35, college educated, non-smoker, no children, seeks female, 21-35, to share time with. **8479**

SINGLE AND LOOKING

Single white Protestant male, 55, N/S, with college degree, children not at home, seeks female, 43-55, for fun, friendship, possibly more. **8328**

I AM FREE, YOUNG, AND SINGLE

Single white male, 26, seeks very nice girl who likes cuddling, fun in bed, watching movies, and going to other cities. **8329**

NICK SEEKING NORA

SWM, 44, N/S, enjoys film, literature, comedy, the great outdoors, eclectic dining, animals, romance. Seeking SW/AF, 32-43, with great sense of humor. **8330**

FUN-LOVING, HEALTHY

White landscaper, 50, enjoys talking, dancing, exercising, body surfing, etc. Seeking pleasant looking, happy-woman, to age 46. **8331**

SLENDER SF, 18-25,

Open-minded, curious? Seeking love, romance, excitement, fun, adventure? Sought by sensual, slim, fit SWM, 44. **8426**

SMART AND GOOD-LOOKING

SHM, 29, dark/brown, likes animals, outdoors, writing. Seeking honest, down-to-earth SF with similar interests for dating. **8424**

BUBBLES ANY WOMAN?

SWM, 6'1", light hair, likes house music, clubs, the outdoors. Seeking fun, outgoing SF, who loves to dance, for possible LTR. **8445**

WHAT'S A STOLEN KISS WORTH

SWM, 29, 5'8" seeks answer to above and more. I can assure you all the good men in San Francisco aren't taken! **8322**

ASIAN SEEKING FRIENDS

AM, 40, with children at home, loves tennis. Seeking some discreet, passionate, and adventurous friends. **8323**

WANTED: PUNK DIVA W/ STYLE

SM, 24, loves dub, reggae, garage, mod, rockabilly, '77 punk, jazz. Seeking female, 18-27, who hates pop culture, and shares similar interests. **8324**

USUAL STUFF

Perfect SAM, 29, 5'7", 155lbs, with no scars, marks, or tattoos, seeks female, 25-45, not born again, who is fit. Age and race open. **8325**

PALE, LARGE-SIZED

Chubby, fat, voluptuous natural redhead, any age, wanted by tall, athletic, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, romantic. **8313**

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SMART, CREATIVE, FUNNY

Tall, nice-looking SM, 44, musician/author, who enjoys outdoors, travel, music, conversation, seeks bright, beautiful SF for friendship, possibly more. **✆8319**

CASTING OUT A LINE

SWM, 34, N/S, no children, loves nature, wine, death metal, indie film, Indiana Jones movies. Seeking female, 24-40. **✆8310**

WHAT'S UP.

Fun SWM, 21, 5'11", 190lbs, brown/blue, loves partying, having fun, the outdoors, camping, backpacking. Seeking female, 18-21. **✆8312**

NON-CONFORMIST...

seeks accomplice. SM, 34, 5'10", Berkeley graduate, snow boarder, cyclist, skater, reliable and funny. Smile a must. Almost everything else negotiable. 25+ preferred. **✆8408**

WARM, COMPASSIONATE

Attractive, health-conscious SWM, mid-40s, vegetarian, insightful, very open, playful. Like reading, current events, dancing, ethnic restaurants, psychology, good conversation. Seeking like-minded female with depth, sense of humor. **✆8316**

ATTRACTIVE AND CARING

Professor, 33, athletic and artistic, passionate and pensive, love of life. Seeking sharp, self aware, sensuous and adventurous woman who loves to laugh. **✆7811**

WITTY POLYGLOT GLOBETROTTER

British-accented, Progressive liberal, agnostic buddhist, 30s, Ph.D; slim, long-haired, mediterranean-looking, devastatingly, bloody handsome East Indian Prince, seeks witty, dangerous fair maiden the gypsy warned about! **✆8306**

RECENTLY CAME WEST

Slim, athletic SWM, 21, 6 ft. with sea green eyes, brown hair w/blonde highlights, like clubbing, raves, shows, museums, the ocean, galleries, everything in-between. Sound interesting? **✆8299**

HORNY AND HAIRY?

Tall, handsome, slender WM, 35, with wild tongue, will bang and eat your messy bush until you cum. Any age. **✆8303**

GOT HUGS?

Youthful, sensitive, good-looking WM, 50, too busy for a serious relationship, seeks attractive, adventurous, open-minded, middle-aged/senior lady for hugs and massages. **✆8304**

DO YOU FIND...

most professional types boring? Creative men too difficult? Balanced, creative, professional Latin gentleman, late 30s, seeks Latin lady, 30s, for LTR. **✆8305**

OUTGOING GUY

SWM, 49, 5'10", medium build, salt-n-pepper/blue, likes long walks through the city, movies, reading. Seeking fit, respectful SF to be my buddy. **✆8406**

ASIAN, EAST INDIAN OR LATINA..

princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. **✆8305**

EASYGOING

Down-to-earth, husky, huggable, loveable SAM, 21, seeks understanding, caring SF for friendship first, possible LTR. **✆8293**

MYHEADLINEHUN? OHBOY...

Me: SWM, 160lbs, 5'8", who's alternative, edgy, deep, yet an uncontrollable nut at times. You: real, interesting, creative, adventurous, cute, similar height. **✆8294**

EXTREMELY INTELLIGENT

Sensuously assertive, humorous, endowed DWM, 59, seeks passionate, creative, feminine partner, 39-55, in/near SF, for loving, playful LTR, dining, movies, communication. **✆8171**

TRUMPET PLAYER

This educated performer, poet, day jobber, and sailor, 46, occasional smoker, seeks a woman 18+. Contact me. **✆8165**

I GO TO EUROPE IN 3 WEEKS

I have to find a sexy goddess who would like to go with this tall, dark, handsome WM. Auditions held, respond for appointment!!!! **✆8166**

EMAIL PALS FIRST

DWM, 37, N/S, athletic, enjoys travel, roughing it, beaches, and San Francisco's attractions. Seeking a female, 27-37, to share these activities. **✆8168**

SAM SEEKS TATTOOED GIRL

Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and dining out, possible LTR. **✆8172**

DESTINATION BURNING MAN

Travel in beautiful, comfy motor home. Very attractive, delightful, sexy, super healthy, dark-haired SM, 34, 5'11", desires attractive adventurer, helpful, fun, independent, slender, feminine curves. **✆8173**

I NEED A FREAK

Athletic, attractive, versatile SWM, 26, 5'11", 175lbs, goatee, shaven/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. **✆8266**

ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters with college-educated women, 35-46. **✆6805**

WOULD YOU BELIEVE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-56, dating, LTR. Let's meet for coffee. **✆8154**

BI-COASTAL CREATIVE TYPE

Bi-Coastal Creative Female muse wanted by fit male to help reignite passion to paint and to make visits to downtown SF memorable. Piercings/tattoos +. **✆8150**

SHOT IN THE DARK

College-educated SWM, 44, no children, seeks smart, attractive, intelligent, verbose SF, age unimportant, for mutually enriching experience. **✆8152**

LAUGHTER AND LOVE

Handsome, athletic, funny, sensitive, passionate SWM, 36, scientist, seeks similarly smart, happy, funny, opinionated, kind SF for initial awkward moments, then laughter, love. **✆8159**

SERIOUS SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. **✆7952**

SOULMATE SOUGHT...

by tall, handsome, brown-eyed man. Please be confident, communicative, and passionate. I'm 40, smart, and kind. I love ideas, music, love. **✆7955**

SAN FRANCISCO PROFESSIONAL

Man seeks Asian woman. SWM, 46, handsome and romantic, looking to find the right AF to settle down with. Tell me why that may be you. Ages 30-40. **✆6986**

CURIOUS SBM 37

seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s. **✆6967**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 195lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **✆7798**

SWM, VERY YOUTHFUL 50S

5'10", 155. Enjoy cultural activities, nature, communication, traveling. Sophisticated but casual. Emotionally/financially secure. Seeking sharing, slim woman. **✆6988**

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **✆6368**

SEEKING ASIAN FEMALE

SWPM, handsome, 34, dark hair/green eyes, 6'1", 175, healthy, loving, caring, many interests, dining, arts, nature, music, seeking AF, attractive, 18-28, good morals, never married, for meaningful friendship, possibly mo **✆6913**

EXPERIENCED DADDY LOVES

his good girl. Seeking friend/love, I'm 44, 6'1", fit, European. Be tall, in shape, happy, smart and loving. Role-play is fun! **✆6950**

HORNY OLDER BLACK MALE

34, 5'2", well-endowed, seeks hot college chicks 18-20, under 5'4", should enjoy adult toys, videos, photography, sexy lingerie. **✆7817**

ITALIAN FOR ASIAN

Authentic Italian, very attractive, 30, tall, athletic, open-minded, sensitive and creative seeks sweet, beautiful Asian girl with same qualities. **✆7806**

Slender, sexy female sought by athletic SWM, 45, handsome. I'd like to take weekly trips to neat vacation spots. You provide conversation, company, I the rest. **✆7808**

SM WHO LIKES:

kind of blue/Catch-22/Grace-land/Right Ho Jeeves/Brandenburg Concertos/Philadelphia story/Magritte/Mother Night/Ingenie/switch hitters/words/seeks SF. **✆7822**

30 YEAR OLD PROFESSIONAL

White male, 5'11", dark hair, green eyes, seeking a female(s) for mutually beneficial encounters. Please be height/weight proportionate and open. **✆6944**

RAGING SLAB OF TESTOSTERONE

Tall, muscular, well endowed Italian-American pleasant features, slightly sardonic seeks pretty woman of the busty, curvy body type for tea. **✆6972**

6'4", clean, huggable, long hair artist, looking for fun. Sex optional. You: top heavy, open-minded, preferably Bi, likes a good time, and can smile. **✆7809**

SEEKING RUSSIAN PRINCESS!

Tall, casual, romantic, professional SWM, 45, seeks intelligent, attractive, passionate Russian Woman with values and healthy lifestyle mystery and magic. **✆6921**

WHERE CAN YOU BE?

WPM, 43 seeking happiness with single, monogamous female, height/weight proportionate, positive attitude, for LTR that may lead to marriage. **✆6536**

Respond to an ad!

Call 1-900-328-0133. You must be 18+. Calls cost \$1.99/minute. Charge your credit by calling 1-877-337-3292.

OUTDOORS WOMAN WANTED

DWM, 44, ISO companion for outdoor adventures, movies, etc., to enjoy life with. I'm spontaneous, independent, easygoing, adventurous. Seeking a woman who is ready for a down-to-earth nice guy. **✆6951**

ART APPRECIATING NICE GUY

Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **✆6411**

ORAL DELIGHTS

Dark-haired woman any race (23-40) sought by European Professional Gentleman 43, 6'3", 210, blue, brown/blonde for mutual oral satisfaction. Call me and tell me what you like. **✆7000**

RECREATIONAL SEX PARTNER

Clean-cut, easygoing guy seeks female interested in casual sport-sex rendezvous. No STDs, just sweet R&R. **✆6968**

NO SHORT SKIRTS

no shorts ever. Never married, young at heart WM with many interests would cherish the consistent modesty of a woman for all seasons. Asian a plus. **✆6822**

ADD IT UP

You prefer "Run Lola Run" to "Home Alone." (+15) Radiohead rocks! (+20)You prefer chicken pox to Sunday cafe breakfast. (-7)You prefer museums to laundromats. (+6). You'd rather spend time in Livermore than Asia. (-30)Y **✆6920**

RETIRED HIPPY

Senior SWM (over 63), tall, artistic, creative, sensitive, seeks LTR with intellectual, liberated, nonageist soulmate. Interests: theater, reading, writing, non-separatist feminism, practical Idealism. **✆7004**

MAN SEEKS WOMAN

Black man 62, single, retired, I live alone, 6'3", 290, don't smoke, drink or use drugs, quiet, sincere seeks woman any race, 50-70. If interested reply. **✆6794**

TALL, HANDSOME, CONSIDERATE.... professional DWM (great touch, assets and values) seeks bright, fun, dependable, adventuresome, busty (DD+) female 35+, to love and respect. Any race. **✆6994**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **✆6978**

LET'S TALK SOON!

Seeking a woman who must be willing to lie about how we met. Fun, passionate SPM, 29, seeks SWF 24 to 40. **✆7793**

HOPELESS ROMANTIC

SWM, 50+, honest, Sincere and compassionate professional enjoys romantic walks, hand holding, cuddling, movies, dancing, theater, concerts, romantic dinners and travel. ISO SWF 40-55, with similar interests. **✆6983**

EBONY AND IVORY

SWM, 43, decent, honest, open, passionate, professional, creative ISO special SBF 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance. **✆7001**

Damned handsome and dependable 30 SM, prefers monogamy and desires adventure. Searching for an independent, smart, affectionate N/S SF with a brain and cute toes. **✆6975**

HANDSOME AFFLUENT

WM, entrepreneur, 48, athletic, traveler into: Tahoe, romance, antiques, epicurean delights, hugs, good friends seeks lady of similar interests. **✆6979**

ONE IN A MILLION

Successful entrepreneur, intelligent (Ph.D.), good-looking, 6', fit, works out, youthful early 50s, kind, passionate, open-minded, positive, spiritually aware, humorous, good listener, who loves music, especially jazz. **✆6982**

DYNAMIC SWM

Handsome, intelligent, well-educated, charismatic, athletic, sexually attractive, humble, humorous, intense young man seeks female counterpart for friendship and good times. **✆6942**

I WON'T BREAK IT

Me: 50, Black, founder nonprof-it charity, smart, funny, honest. You: Black, shy, passive, financially secure. **✆6939**

DOWN ON MY KNEES

FLUID, long lasting tongue will give your clit the attention it needs, when you say when and where. No muff too tough! **✆7800**

Medium height, medium build, easygoing, good natured, early 50s seeking a girl for dating between 5'5'-6", medium height/build, who is also easygoing, good natured. Hope to hear from you. **✆6987**

SWM, 61, 5'11", 200 lbs, wear dentures, retired blue collar, seeks 55+ femme/casual lady. Enjoy home, tv, travel, comfort food and conversation. Hirsute a plus. **✆6738**

NOE SEEKS COLE VALLEY

or...Tall, lean, good-looking, independent, professional (41) with humor, style and parking problems seeks similar F(28-38). I love indie films, Vietnamese food, far torguues. **✆6963**

SOCIALLY INEPT GUY

Attractive, misanthropic SWM, 28, enjoys dancing and electronic music. Seeking aggressive SAF, 18-30, who wants to help me come out of my shell. San Francisco. **✆8148**

HONEST, SINCERE...

mature, serious SWJM, 40, N/S, enjoys beaches, scuba diving, skiing. Seeking female, 34-42, to teach me how to dance. **✆7933**

alt.sex.column by andrea nemerson

Under the influence

Dear Andrea:
I am 19 and have had about four sexual partners now. Only two of them have given me an orgasm. They did not do this on their own, however. There were things that helped along the way. The two things that made me have an orgasm were that I was either "under the influence," or we were watching a porno while having intercourse, and hearing all of the moaning helped me. My question is, are there any tips that you can give me that will make me have an orgasm on my own without the help of sounds or drugs?

Love,
Listening for Love

Dear Listening:

Alcohol, pot, and numberless other drugs can all facilitate turn-on and orgasm. Not by any aphrodisiacal hocus-pocus, but simply by making you feel less self-conscious and less inhibited. Other common cures for these ills have fewer side effects and are legal to boot: the right partner and enough experience.

It occurs to me that you may simply be ill at ease in sexual situations, not at all uncommon at your age and nothing to worry about. This will likely wear off as you do more stuff, and it almost certainly will, as I said, when you find yourself doing that stuff with someone you trust.

I see no harm in running some porn in the background, and I can't say I'm all that worried about you ingesting a little wine or weed, either. I would have a problem, though, if you were putting yourself in situations so alarming to you that you must distract yourself in order to have any fun. Do give some serious thought as to whether you really want to be doing what (and whom) you're doing.

If you've already done all the soul-searching necessary and are absolutely convinced that your current choices are good for you, then you may just be the sort of person who likes to be taken out of herself or gets off on being someone else. There are plenty of ways to lose yourself without developing a nasty drug habit or other unwholesome dependency. Try adding something unexpected (water, fur, ice, bondage) or subtracting something usually present with sensory deprivation tools (blindfolds, gags, earplugs). Try fantasy and role-play. Sometimes something as simple as dirty talk or a particular outfit is all it takes. Experiment. Something may well work, but I'm still putting my money on my first hunch: you're just shy and a little nervous, and you'll get over it.

Love,
Andrea

Dear Andrea:

My fiancé and I have been together for more than five years, and we generally have a good sex life. We smoke pot occasionally and then *wham!* Sex is fantastic for me! Everything feels better. I become incredibly horny. I talk more and lose my inhibitions. My orgasm feels like it lasts forever. It ain't bad for my fiancé either! I understand the inhibitions thing, but why exactly the enhanced sensations? Aside from the legality issue, do you think that there's anything wrong with this? I do notice that the next time we have sex it doesn't quite measure up, but I think about this being like using a vibrator. The desensitized area eventually gets sensitive again, if you're not dependent upon the toy. So, why exactly is pot an aphrodisiac, and do you think it's healthy for a relationship?

Love,
Mary Jane

Dear MJ:

Drugs are funny things, both ha-ha and peculiar. Take your favorite, for example. For you, "Listening," and many others, it's an aphrodisiac. Again, not because it magically releases some mysterious sex juice, but because it disinhibits and is a time warper and (as you note) a tactile enhancer. You lose track of your body, you lose track of time, you get loose and goofy. All good — for you.

Your current relationships, the one with the weed and the one with your sweetie, both seem healthy enough. If I suspected that you and your lover were hiding from each other behind a scrim of smoke, or that you had to get high in order to get off, I would lecture you sternly, but I needn't and won't.

If next-day, sobered-up sex really feels that dreary by comparison, perhaps you could add some other, nonchemical enhancer on those days. Set some time aside for dress up, or raid the toy box, or whatever floats your boat. Just do something — anything — to remind you and your fiancé that, fun as it is, pot is just a plaything. It isn't the only thing.

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

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420 COWBOY

Looking for a Chronic Girl who likes the outdoors activities and some indoor fun - talking, working out and massages. Hoping for a genuine friendship. Write me. Attn: SFBG Connections/ "Chronic Cowboy". **✆7570**

DATING RECIPE

Mix supportive, monogamous, secure, handsome, SM, 25, with career, accommodations. Add conversation, good listener, passionate kisser. Serve with independent, affectionate, mature, N/S SF. **✆6973**

SWM FOR SBF

Tall, endowed, 39 seeks independent Black woman. I'm behind you, on my knees offering devotion after your sweaty exercise routine. **✆7820**

HANDSOME, SINGLE DBM

Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities, 45+. **✆6991**

TIRED OF THE

singles scene? Handsome 32 year-old SWPM, who enjoys life seeks attractive SWPF for possible LTR. **✆6846**

YOUNG ASIAN FEMALE

Receive a free therapeutic/sensual massage and oral-fantasy fulfillment from a handsome, athletic male. Weekdays/weekends. **✆7827**

BBW with style an substance desired for intimacy and more, by attractive, clean-cut, nice, spiritual, sophisticated, Persian-born White male, 44 with MA and MBA degrees. **✆6709**

Creative, intelligent, sophisticated Australian 36, 6'2", 200 lbs., in shape, into music, arts, travel, mountain biking WLTm active women with caring heart for fun and romance. **✆7006**

ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive, open-minded, SAF for sharing outdoor activities, travel, dining, concerts, film. **✆7814**

Attractive, multiracial male, 51,6'2", 220, caring, giving, n/s, lite drinker seeks special lady for dining, smiling, music and nice evenings. **✆7824**

OLDER WOMAN

SWM, 5'10", 150 lbs., 45, ISO older lady for LTR, age open. Must be sincere and affectionate. **✆6940**

LONG-TERM AND MONOGAMOUS
Successful, professional, athletic, fit, romantic, sexy, great sense of humor, well-educated, SWM, 36, seeks SWF, 21-36, who is professional, athletic, fit, romantic, sexy, has a great sense of humor and who seeks a long-term and monogamous relationship. **T7698**

LONG-HAIRED MUSICIAN
SWM, 28, seeks woman, 18-30, for intense, monogamous relationship, travel, and incredible adventures. **T7699**

HARD OUTSIDE, SOFT INSIDE
SWM, 34, chef, short, muscular, has tattoos, goatee, and bald head, with lots of love, respect, and tenderness inside. Seeking female for friendship, possibly more. **T7691**

FULL FIGURED WF DESIRED
Humorous, creative, intelligent, Italian WM, 47, 5'10", no children, enjoys conversation, food, travel, photography, gardening, music. Seeking active, full-figured, busty, feminine WF, no kids. LTR. **T7693**

SEEKING PERFECT MESSAGE?
Are you looking for the perfect message? Warm, handsome, athletic, lean, nurturing young man. I'll accept you as you are and connect with you deeply. **T7789**

BROTHER SEEKING BI SISTA
Educated SBM, 40, seeks Bi sista, 30-45, who's smart, passionate, sexy, adventurous, physically fit, attractive, level-headed and has common sense. Do you fit the bill? **T7689**

GO FOR IT!
Me: intelligent, athletic, very active, liberal-minded, funny SWM, 35, 5'10", with eclectic tastes, addicted to traveling, weightlifting. You: attractive and fun to spend time with. **T7690**

SEEKING MY SOULMATE
Affectionate, eclectic SAM, 42, computer professional, enjoys fine arts, travel, cooking, animals, reading, foreign/indie films. Seeking SW/AF, 28-45, for friendship and possible relationship. **T7075**

LOOKING FOR A SOULMATE
SWM, 48, smoker, retired Military, business owner, enjoys walks on the beach, holding hands, spending quality time as a couple. Seeking spontaneous SF, 30-55, for a fun and loving LTR. **T7077**

NEW IN THE AREA
Intelligent, open-minded, sensitive, Cuban-American SM, 24, enjoys travel, beaches, all sports and athletic activities, movies, music, dancing. Seeking honest, smart SF, 19-25, for relationship. **T7066**

SEARCHING FOR MY PRINCESS
Interracial SPM, 25, 5'11, 265lbs, seeks SPF for LTR to stimulate mentally and physically. Sense of humor, intelligence, and love of music important. Age/race unimportant. **T7067**

PASSIONATE, ATHLETIC
Bright, trim, handsome, successful, highly educated SWPM, youthful 45, enjoys diving, skiing, running, cycling, backpacking, travel, music, dance, art, indoor/outdoor adventure. Seeking kind, intelligent, open-minded SF, 35-50. **T7071**

IT'S A GOOD LIFE
Here for the rainy season...looking to share evenings with a SWPF, 33-35. If you have some free nights, why not see if we could spend some together out and about? **T7072**

PASSION AND ROMANCE
Very passionate, loving, romantic SWM, 26, brown/blue, seeks SF for no strings, open, honest, passionate, fun, physical connections and romance. Life is short, let's start enjoying. **T7046**

ARE YOU ENERGETIC?
Attractive, fit SWM scientist, enjoys photography, exercise, hiking, outdoors, bicycling, golf, learning new things. Seeking attractive, intelligent, creative female, 25-33. Be honest, thoughtful, youthful, and enthusiastic. **T7047**



EAST BAY
Mature, appreciative academic seeks gay/straight/bi exhibitionist or curious, 25-55, for private encounters at his home. **T8605**

CHUBBY BUDDY
Very friendly GWM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

BEST KEPT SECRET
Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean and HIV-, for a drink and JO at my place in SF. **T8499**

TWO DIVIDED BY ZERO
Bright, handsome, athletic GWPW, 37, 5'10", 155lbs, black/brown, 5'10, 1seeks romantic, sexy, healthy guy, 27-37, great sense of humor, for monogamous LTR. **T8494**

LOOKING FOR A BOYFRIEND?
Nice, romantic, passionate Hispanic male, 19, 6'2", 225lbs, black/brown, likes movies, concerts, music, beaches, sports. Looking for a friend, possibly more, 18-25. **T8480**

THIS CAN'T BE POSSIBLE!
Good-looking guy, not into the scene, seeks regular guy, 27-37, for possible long-term relationship. **T8300**

"ALL-AMERICAN" GUY
SM, 30, 6'3", 190lbs, blond/blue, swims five times a week, enjoys hiking, travel, and literature. If this sounds interesting, give me a call! **T8301**

EARTHY SPACEBOY
Super cute DJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **T8302**

BI-CURIOS TOP
Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. **T8396**

SHORT GUYS
Down-to-earth GWM, 35, 160lbs, hazel eyes, versatile, enjoys reading, movies, cooking, dining out, and dancing. Seeking guys, 31-39, under 5'8", for dating/LTR. **T8167**

SEXY, HOT BODY
Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GBM, gentleman. Do you want to be my lover tonight? **T8251**

LOOKING FOR ADVENTURE
SM, 39, seeks young WM, 18-30, for a good time. **T8254**

TRIM AND ATTRACTIVE
WM, 40, bottom, seeks W/AM, 30-50, top, must be clean and discreet and must like kissing. **T6957**

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown-complexion, black/brown, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy, for dating/traveling. **T8156**

SPANISH LOVER
Slim, physically fit, romantic Scandinavian male, with nice blue eyes and smile, moustache, desires Latin male, 24-44, for LTR. Snuggly. **T8155**

CUTE EUROPEAN
Handsome, talented, smooth, 42, 5'9", ISO HIV-, younger Asian male 18-35 for friendship and more. **T8189**

WINTER PLAYMATE
Masculine, versatile bottom, Black male 5'10", 175 lbs., smooth bod, mustache, goatee seeks tall White/Hispanic straight, Bi, men 35+ for uninhibited, discreet fun. **T6919**

SALUT!
The creative live life passionately! Europeans connect better. 30s, blue-eyed, 182 cm, seeks Frenchman aged 20-40s. **T7815**

Handsome Latino "boy", 27, 5'7", 135, goatee, bottom, ISO hot, generous dad type (40-55) for LTR or fun night out on the town. **T7823**

OLDER, ACTIVE, INTELLIGENT

62 year-old GWM, HIV+, healthy Italian ISO partner in things I like. Theater, symphony, movies, hiking, camping, travel and adventure. I'm easygoing, versatile, non tobacco. **T6953**

HORNY STUDENT
Bi-curious? Near Colma BART WM, 50 for daytime fun. Discreet, private, I'm sincere, let's chat. **T7007**

WM, late thirties, Brown hair/Blue/Green eyes, 6'1, 185, clean-shaven gym-going, academic(Ph.D.), nice, warm stable, communicative, non-superficial, engaging, humorous. You: 25-45, college educated, professional, interest. **T6947**

OLDER SEEKS YOUNGER
67 year-old athletic, Bi or DWPM, looking for a WM under 40 for safe, discreet from Marin County. **T7009**

FEET, SHEER SOCKS, ANYONE OUT THERE?
Attractive Latino, 34, 5'11", 190, dark features, Virgo, size 12 shoe, N/S, N/D would like to meet Latino, Whites or Asians into same fetish. N/S, N/D only, under 38, no games, serious only. **T6929**

ATTRACTIVE BLACK MALE
attached, Bi-curious seeks same in Bi-curious, straight-acting Asian male for long-term discreet encounters, 5'7" or under 140 lbs or under, age 18-30. **T6934**

LOOKING FOR SINCERITY
GAM, 32, 5'5", black/brown, professional, work out/slim-built. Seeking professional GWM 28-38, for friendship and possible LTR. **T6945**

TIMES SURE DO CHANGE
Hated cum. Gradually grew indifferent to it, now can't get enuf: need daily fix. Suck you off best ever to maximize! **T7795**

DAD SPANKS BAD BOYS
Novices welcome. Light to heavier. Sex after preferred, but optional. Me: attractive oral top man 50, 6'5", 350 lbs. You: attractive GM, 21-40, slim. **T6966**

33 year-old Bi-curious WM, attractive, athletic, 6', 190 lbs, described as slightly resembling Mel Gibson. Seeking similar, well-endowed, 18-33 BIAM. Let's have coffee, more? **T6916**

COME SEE ABOUT ME
Athletic, rugged, professional, clean-cut, Asian, 53, 5'8", 155, seeking similar clean-shaven, lean or muscular WM with positive attributes for adventurous companion or more. Enjoy the outdoors, hiking, sports, running. **T6941**

GWM, 44, balanced, sincere, genuine, playful, communicative, contemplative, settled, enjoy lots, adventuresome, Prefer N/S, N/D, light drinker, HIV-, sensual, romantic for dating, LTR. **T6976**

BiMarried Male seeks same, Bi or Bi curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors. **T6792**

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!! **T6980**

EROTIC MESSAGE
Free for straight, bisexual, and masculine guys with tight, trim builds from 18-45. Given by trim bisexual WM, 43. **T6917**

MASCULINE GUYS 21-36
32, 5'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **T7810**

SGWM
Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **T6955**

ONLY 25 WORDS?
Nice, educated Jewish guy, 35, difficult to describe in such a small space, seeks SJM, 35-55, for dating. **T7692**

KNIGHT SEEKS SEXY PRINCE
Attractive, masculine, muscular BM, 35, 5'7", seeks slim, sweet, sexy, intelligent W/H/AM, 21-33, who communicates openly for dating, possible LTR. **T7076**



LOOKING FOR AN ADVENTURE
Very loving, affectionate, kind, witty female, 268lbs, brown/brown, a home person, seeks similar. **T8467**

SEEKING SEXY WOMAN
SBF, 18, full-figured, likes going to movies, reading, talking on the phone, hanging out with friends. Seeking outgoing, fun SF to have fun with. **T8402**

PLAYFUL GEMINI...
looking for fun. WM, 31, N/S, no children, enjoys opera and camping. Looking for some new friends. Send me a message. **T8169**

HEY GIRLS!
BIWF, 19, non-smoker, has a boyfriend, enjoys movies, clubs, bars, music. Seeking hot female, 18-30, to play with. Boyfriend won't be involved. **T8151**

FRESH HONEY ANYONE?
This lady bee is 32 and oh, so sexy; has only been buzzed by boys and men, never lady bees before. Entice me to produce honey. Desires experienced Queen Bee, fine from head to tail. **T6962**

TWIN PEAKS
Big breasted, Black beauty, attractive, long legs, curvy figure. 40ish seeks similar physically, women age 38-up: big boobs (D cup), ample (not obese)butt, clean, discreet, disease free, feminine, no drugs, smoking. **T7801**

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. So let's talk. **T6922**

WE WORSHIP...
big tits and big asses, enjoy our hospitality. Bond with us for a real suck and fuck friendship. **T6844**

Adventuresome, sensual, Bi female, N/S, N/D, and safe seeks same in Bi female for friendship and exploring our unique pleasures. **T7796**

FEMININE BI-F SEEKS PRETTY GIRL
Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **T6933**

LOOKING FOR FRIENDSHIP
Good-looking, married BIWF, 28, 5'9", 150lbs, strawberry-blond/blue, fun personality, looking for Bif for friendship only at this time. **T7045**



EROTIC PLAY
Let our hands and mouths delight your senses. Dare to play with this sexy, hot, couple. Call now. You won't be disappointed. **T8496**

EROTIC COUPLE WANTED
Attractive, healthy, married WM, 6', 180lbs, seeks hot couple to explore my bi curious fantasy. Enjoys cross dress, role play, toys, and more. **T8296**

CRICKETS SING
to the cosmos. NA-White, Bi couple, seeks couple, normal to great shaped, 50-70, younger ok. Alters, sex ceremonies, meet friends. **T6981**

BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocks. **T6561**

SEXY YOUNG
Soul mate artists and ex-go-go dancers seek Bif for long walks on the wild side. Dating with options to upgrade to polyfidelity triangle. **T6965**

EXCLUSIVE HOUSE PARTY
Exceptional young couples and women only. Indulge yourselves. Flirt, play and explore your desires. Relaxed, sensual, private atmosphere. Attractive, committed, adventuresome only. **T7813**



I'LL WORSHIP YOU
Femme post-op TS desired by handsome, romantic, sensitive, caring, honest sincere DWM, 58, looks 40s, 5'10", 235lbs, for 24/7 lifemate. **T8486**

FANTASIES FULFILLED
Uninhibited, sexy, redhead TV temptress seeks man to please. Fetish wear lingerie, high heels, dominant or submissive. Hot, handsome men can quench my fiery desire. **T8318**

GOOD-LOOKING
Black male, 44, 6', 180lbs, seeks a TV/TS with very muscular calves. Busty a plus! **T8307**

LET ME BE THE NASTY GIRL

49 year-old white cross-dresser seeks 60+ male, who'd like a nasty girl. You'll like what I have to offer. **T8045**

CUTE BLONDE TS
Very passable, trim and sexy seeks reasonable gentleman or couple for discreet encounters. **T7003**

2 handsome straight men looking for Latin or Caucasian TS/TV for a night of FUN! Large breasts and butt. Must be anal and oral giver! **T7812**

YOUNG AND BEAUTIFUL
Latina TS, seeks generous daddy who knows how to look after a wild girl like me. Come talk to me. **T6969**

SUBMISSIVE MARIN TV
Very passable, hot, sheer panties, nylons, high heels, baby doll, blonde, red lipstick, perfume. ISO large cocks in need of extra attention. Prefer married, in Marin. Discreet, clean, no money, drugs or complications. **T7818**



BE OUR PRETTY PLAY TOY
Ultra sexy and fine dominant black/Asian M/F couple seeks elegant, submissive missy for sessions of playful fun! **T8487**

ANAL DIAMOND SPECIALIST
Diva Diamond, both voyeur and exhibitionist-specialist in anal domination and discipline of obedient, generous WM slaves-will display boy for public humiliation, bondage scene at Power Exchange- worship my big, Black BBW. **T6931**

DEVOTED DADDY
Desires to delicately dress his demure daughter and delight her with a delicious dinner. Discipline dispensed to denuded darling after dessert. **T7804**

LOOKING FOR LOVE
Obedient lifestyle, submissive SWM 45, 5'10", 160, seeks strict dominant lady for BD/SM, cross dressing and long term relationship. **T6915**

SPANK MY FRIEND
Generous WM ISO Dominant female who would love to help me spank my sexy 21 year-old friend and watch him cry like a baby. **T6787**

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HARD SPANKING NEEDED!
Tall, slim, smooth, healthy SWM, 40s, exercised buns, seeks warm-hearted man with strong hand/strap. Any age/race. No sex. ☎8320

ATTRACTIVE ASIAN FEMALE
Fit SAF, 40s, curvy, silky skin, in search of handsome, fit, classy yet adventurous WM, willing to explore something new slowly. ☎8153

PERVERTS NEEDED
Married white couple seeks open-minded single women. ☎8160

DADDY WITH SUGAR
Seeks hot little pussy to put "ice" in, pour champagne on and lick. I'm rich, tall, sexy, 34 SWM. Tease my throbber. ☎6937

SLAVE BOY FOR (MAID SERVICE)
Of co residence (lesbian? any race/age, some bi okay) your desires, kinky? (Fantasies, needs, mold, toy with body worker.) ☎6993

SEXY BLACK LACTATING MOM
44DDD-28-36, all natural ISO generous, serious gents, ladies and couples for day and evening lactating pleasures. ☎7005

SEEKING EXOTIC AND EROTIC
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. ☎6997

MONEY FOR HONEY

Busy, healthy, good-looking male seeks female for special arrangement: any age or race okay. ☎6924



RETIRED CHEMIST

Betsy. You're appealing message left in box 8171, had an incorrect phone number. Leave the correct one, and I'll certainly call. San Francisco. ☎8507

FOREST

Can I see you again? We met 1/25, at vacant North Beach Club. You asked my name, Melissa, and my number. Wish I'd given it to you. ☎8315

ANN, WE LOST YOUR NUMBER!

WP couple spoke with you on the phone on January 14th. We wish to meet you in person. Please leave a message. ☎8297

K T - 22 CHAIR

Squaw Valley, Saturday, 1:27. Canadian snow boarder. Talk of Whistler, Boxing Day, exchange rate. Fun ride up, but too short. ☎8170

4TH ST. BAR AND DELI

Raiders/Ravens playoff's. You: white sweater/skirt, left in the third quarter with friend. Me: long, dark hair, muscular, orange t. I want to meet you. ☎8161

CHRIS - MARTINI GRILLE

Chris, we met in Albuquerque in November. Missed each other at the Sunshine Theatre. I'd like to continue our conversation. Please contact me! Box 7019. ☎7935

CHRISTINA AT BOAT PARTY?

You: Christina, Polish, silver dress, beautiful smile. Me: Saul, blue sunglasses, three shades of brown corduroy. We: Watermelon Boat Party, New Years. Let's meet again. ☎6935

You: Graphic artist, used to live in Washington D.C. you flew on to Tucson. I flew on to Denver. Ingenue in between made me shy. ☎6964

BROOKLYN BRONZE

Photographer looking for you. Call Tommy. ☎6928

BOULANGERIE ON POLK

At Green on Jan. 5, 2001. Me: Green cap meeting acquaintance. As you left we smiled, walked past and looked back at each other. Let's meet! ☎6974

SEAN A.

You had no hair, mine was purple. We hung out around '95. Really miss you, would like to hook up. Steve L. ☎6960

DOC'S CLOCK

New Year's Eve. JF with long black hair, you were with several friends, including an East Indian guy. Me: shuffleboard player, guy with glasses, ponytail. Please, please call even if you are involved, so I could find out ☎6992

ALLIE THE SNOWBOARDER

12/30 at Squaw. I'm Craig. We chatted on the ski lift. I didn't have a chance to ask you for coffee. ☎6985

ROBIN @ DOLORES PARK

12/31. Tall, goatee'd guy enjoyed your sharp mind and warm smile as our kids played. Would like to know more. Coffee? ☎6943

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TENNIS PLAYER

AM Tennis player, Noe valley area. 3.0 level. Seeking partner to play tennis in the morning. ☎8481

SEX & CITY WOMEN'S CLUB

Do you watch Sex & City? Seeking intelligent, fun women ages 25-50, any race, any size, for get-togethers, phone chats. Let's rock girls!!! ☎6714

FRIDAY NITE KARAOKE

Get up and sing or just watch and socialize with a fun group of guys and gals. Pizza afterwards, anyone? ☎6827

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

FEMALE ATHLETES

I am a former college athlete and coach new to Bay Area. Looking to meet other female, gay/straight/BI former athletes for team sports and mutual interests. ☎6961

WRITING GROUP IN EMERYVILLE
Looking for new members. Meets Fridays 6:00 at borders. Please call for further info. ☎7821

Mid-30s professional, sophisticated European female fascinated by everything colorful, loves art, delicious food, travel, interesting conversation, working out. Seeking happy female or gay male/female bon vivant with smile. ☎7008

FEMINIST MEN

New group forming: "Men Against Violence Against Women" to support local women's centers and to help end domestic violence, rape, and sexual abuse. Call for details. ☎7010

SBF seeking M/F fluent in written and spoken Spanish to coach me in conversational Spanish while exploring activities and having fun in S.F. ☎6713

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Compose a headline: (optional)

Words in the headline included in the total word count) Large \$10.00 Extra-Large \$15.00

Compose your ad:

Fax your ad to: 415.621.2016

email your ad to: connections@sfbg.com

or mail to: 520 Hampshire St., SF, CA 94110-1417

The following information is necessary for our records and is strictly confidential.

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Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ email: _____

Cost of ad: Payment information

Total words _____ -25 (free) = _____ x 2.00 = _____

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SAN FRANCISCO BAY GUARDIAN

classifieds

the best only gets better

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For Career Education and Employment see

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

Placing An Ad

BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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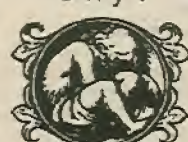
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3 Philippine Women looking for pen pals. Names and address free. Send SASE to Tim, PO Box 4275, Hayward, CA 94540-4275.

To Alan For you are my soul-mate, through you I have embraced the true meaning of Love. Happy Valentines Day! Papi

Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246282
The following person is doing business as TRIGGER FISH RESTAURANTS, Pier 39, Space M-102, San Francisco, CA 94133: STEPHEN C. RAMOS. Registrant commenced business under the above fictitious business name on January 26, 2001. This business is conducted by a partnership. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on January 26, 2001. **February 7, 14, 21, 28, 2001. L# 3513905**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245930
The following person is doing business as COBO'S GROCERY, 2631 21st Street, San Francisco, CA 94110: KIM HOR GOV, 1614 42nd Ave., San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date January 10, 2001. This business is conducted by an individual. Signed KIM HOR GOV. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 10, 2001. **January 24, 31, February 7, 14, 2001. L# 351702**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246099
The following person is doing business as AIDAN MC CARTHY CLEANING SERVICES, 424 Ellis Street, San Francisco, CA 94102: AIDAN MC CARTHY, 424 Ellis Street, Apt. 103. San Francisco, CA 94102. Registrant commenced business under the above fictitious business name on the date January 18, 2001. This business is conducted by an individual. Signed AIDAN MC CARTHY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 18, 2001. **January 24, 31, February 7, 14, 2001. L# 351704**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245984
The following person is doing business as EUROPEAN BLONDES, 2005 Mission Street, San Francisco, CA 94110: Daniele B Katzenberger, 1705 Lombard Street, #105, San Francisco, CA. Registrant commenced business under the above fictitious business name on the date January 12, 2001. This business is conducted by an individual. Signed Daniele Katzenberger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on January 12, 2001. **January 24, 31, February 7, 14, 2001. L# 351706**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246144
The following person is doing business as MARKETING ETC., SF, 1862 Filbert Street, San Francisco, CA 94123: Jeanne Brophy, 1862 Filbert Street, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date January 19, 2001. This business is conducted by an individual. Signed Jeanne Brophy. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on January 19, 2001. **January 24, 31, February 7, 14, 2001. L# 351707**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246216

The following person is doing business as GMG UNDERGROUND, 191 Middlefield Drive, San Francisco, CA 94132: James G. McGrillen, 191 Middlefield Drive, San Francisco, CA 94132. Registrant commenced business under the above fictitious business name on the date January 24, 2001. This business is conducted by an individual. Signed James G. McGrillen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 24, 2001. **January 31, February 7, 14, 21, 2001. L# 351803**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 300097

The following persons are doing business as SEARCHLIGHT FILMS, 2600 Tenth Street, Suite 103, Berkeley, CA 94710: #1 Ashley Clarke James, 622 Sixty Sixth Street, Oakland, CA 94609 #2 Kathryn Pamela Golden, 622 Sixty Sixth Street, Oakland, CA 94609. This business is conducted by a partnership. The registrant commenced to transact business under the fictitious business name listed below in 1981. Signed Kathryn Golden. This statement was filed with the County Clerk of the City and County of Alameda, CA by Patrick O'Connell, County Clerk, on January 5, 2001.

January 24, February 7, 14, 21, 2001. L# 351703

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. ASSIGNED # 246495

The following person is doing business as Q.S.E. CONSTRUCTION, 1632 Ulloa Street, San Francisco, CA 94116: THOMAS H. LUTGE, 1632 Ulloa Street, San Francisco, CA 94116. Registrant commenced business under the above fictitious business name on the date 6/1/93. This business is conducted by an individual. Signed THOMAS LUTGE. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on February 2, 2001. **February 7, 14, 21, 28, 2001. L# 351902**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 317959

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of THAO THI NGUYEN For Change Of Name. The application of THAO THI NGUYEN for change of name, having been filed in Court, and it appearing from said application that THAO THI NGUYEN has filed an application proposing that Her name be changed to TINA THI-LY NGUYEN. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 12th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 9th day of January, 2001. Ronald Evans Quidachay, Judge of said Superior Court. **January 24, 31, February 7, 14, 2001. L# 351701**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318235

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of HEATHRE ELOUISE LEYLA TAYLOR For Change Of Name. The application of HEATHRE ELOUISE LEYLA TAYLOR for change of name, having been filed in Court, and it appearing from said application that she has filed an application proposing that Her name be changed to NINE deJANVIER. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 19th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 19th day of January, 2001. Ronald Evans Quidachay, Judge of said Superior Court. **January 24, 31, February 7, 14, 2001. L# 351705**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318079

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. For VICTOR BELOV(minor) by SVETLANA BROUK(his mother). In the Matter of the Application of VICTOR BELOV For Change Of Name. The application of VICTOR BELOV for change of name, having been filed in Court, and it appearing from said application that VICTOR BELOV has filed an application proposing that His name be changed to VICTOR BROUK. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 12th day of January, 2001. Ronald Evans Quidachay, Presiding Judge, Judge of said Superior Court. **January 31, February 7, 14, 21, 2001. L# 351801**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318314

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ANTHONY JAMES SEMON For Change Of Name. The application of ANTHONY JAMES SEMON for change of name, having been filed in Court, and it appearing from said application that ANTHONY JAMES SEMON has filed an application proposing that His name be changed to ANTHONY JAMES SEMONE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 26th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 24th day of January, 2001. Ronald Evans Quidachay, Presiding Judge of said Superior Court. **January 31, February 7, 14, 21, 2001. L# 351804**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318515

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JENNIFER GERSTNER For Change Of Name. The application of JENNIFER GERSTNER for change of name, having been filed in Court, and it appearing from said application that JENNIFER GERSTNER has filed an application proposing that Her name be changed to JENA GAUTHEROT. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 31st day of January, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. **February 7, 14, 21, 28, 2001. L# 351903**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318611

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. 400 McAllister Street, Room 103, San Francisco, CA 94102-4514 Petition Of LAINE JILL WEISS For Change Of Name. To All Interested Parties: Petitioner LAINE JILL WEISS filed a petition with this court for a decree changing names as follows: Present name, LAINE JILL WEISS: Proposed Name, LAINE JADE PILZER WEISS. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING date: 4/2/01 time: 9:00AM Dept: 218. A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for the hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated this 2nd day of February, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. **February 7, 14, 21, 28, 2001. L# 351904**

SUPERIOR COURT OF WASHINGTON COUNTY OF KING NO. 01-3-00941-2KNT SUMMONS BY PUBLICATION

in the Marriage of SAMANTHA L. SAMS, Petitioner and GUILLERMO VASQUEZ BERNAL, Respondent. TO THE RESPONDENT: The petitioner has started an action in the above court requesting: that the validity of your marriage be determined. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 31st day of January, 2001) April 2, 2001, the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for the other relief requested in this summons. In the case of a dissolution of marriage, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered. Your written response to the summons and petition must be on form WPR DR 01.0300. Response to Petition (Domestic Relations). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Office of the Administrator for the Courts at (360) 705-5328, or from the Internet at the Washington State Supreme Court homepage: <http://www.courts.wa.gov/forms/home.htm>

<http://www.courts.wa.gov/forms/home.htm>

if you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

This summons is pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the State of Washington. Dated January 19, 2001. Signed: Samantha L. Sams, Petitioner, pro se

FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT: King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. SERVE A COPY OF YOUR RESPONSE ON: Samantha L. Sams, 13002 15th Ave., South, Seattle, WA 98148. **January 31, February 7, 14, 21, 28, March 7, 2001. L# 351802**

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Aries

March 21-April 19

The other day I was peacefully standing on the corner when a particularly worthless specimen of humanity decided to regale me with verbal abuse. Which was sort of cool, because then I got to unload my daily allotment of frustration at him, raising my opinion of him from worthless to marginally useful. Someone will earn your respect in an unorthodox way this week.

Taurus

April 20-May 20

Taureans have a rep for being exceedingly well-calibrated sex machines, and usually you are at your most lustful during the spring. So there, you have plenty of warning. Extend your social contacts, make nicey-nice with your significant other, go ahead and purchase that round vibrating waterbed. In short, do whatever it takes to ensure your sexual bliss during the coming months.

Gemini

May 21-June 20

Prince and Tom Jones have the same birthday (June 7), which only goes to prove astrology works. Now, I don't know if all Geminis like to wear shiny garments while singing about sex, but hey, you never know until you try. Get fabulous this week.

Cancer

June 21-July 22

Many astrology books refer to the astounding fertility and domesticity of Cancerians. This is misleading. Cancerians are neither more fertile nor more heterosexual than the general populace, and many Cancerians live amid squalid dusty piles of objects they may need someday. I believe the authors of these books actually mean to suggest that Cancerians do little else besides lounge around the house having sex. Perhaps they are jealous. Beware of irrational jealousy this week.

Leo

July 23-Aug. 22

You Leos think you know everything. Which can occasionally cause people to assume you do know everything. The next thing you know, you're in charge of several committees and surrounded by underlings, when all you really wanted was a few idle moments of conversation. Don't let everyone find out how much you know this week, or you'll find yourself neck deep in responsibilities.

Virgo

Aug. 23-Sept. 22

Hate to tell you this, but a genetically engineered radioactive carrot got into your lunch by mistake, and, well, you're now a mutant superhero. Complete with superheroic powers, although you'll have to figure out how those work on your own. This week, you'll do something you previously thought was beyond you.

Libra

Sept. 23-Oct. 22

Eminem is a Libra (Oct. 17), which hereby puts closure to the myth that Librans are all about diplomacy and charm. Now that the truth is out, you can relax. Go ahead, revel in your freedom to be foul-mouthed and obnoxious. Say something rude this week.

Scorpio

Oct. 23-Nov. 20

One year ago I met the sleaziest lowlife of a Scorpio that I've ever encountered, and I'll admit I was biased toward Scorpios in general for a little while, at least until several other Scorpios assured me they were busily plotting revenge against the malefactor for bringing dishonor to the name of Scorpio. And this week you'll have to have a little talk with somebody whose reputation directly affects yours.

Sagittarius

Nov. 21-Dec. 21

The other day I was reading one of those scholarly articles about how astrology is pseudoscience. And I decided the dweebs were right, so I don't believe in astrology any more, and you're just flat out of luck this week. Toss a coin. Get a Magic 8-Ball. Of course, there's the off chance that science might be wrong yet again. In fact, the stars indicate they'll commit an oopsie in your presence this week, so don't let dweebs in white coats disillusion you.

Capricorn

Dec. 22-Jan. 19

Unlike some of the more narcissistic signs, Capricorns don't have a problem with asking for assistance. In fact, requesting help can be a rewarding experience all around. You get to learn something, you create a bond with someone more knowledgeable than yourself (which is much better than having ignorant friends), and you can pick up a few pointers on how to act when people eventually ask you for help. This week, show appreciation to those who have given you good advice.

Aquarius

Jan. 20-Feb. 18

While it is generally true that Aquarians are smarter than everybody else, occasionally there's a Dan Quayle or an Axl Rose or a Jerry Springer to throw the balance way off. This week you have the honor of upholding the Aquarian rep for brilliance.

Pisces

Feb. 19-March 20

Zen archery, illuminating knowledge, imagining rotating orbs of bliss surrounding you with good vibes, getting way intoxicated, meditating. All of these things can induce a pervading sense of peace that generally appeals to Pisceans. Pursue your favorite road toward enlightenment this week. ♦

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.



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\$325+ Utilities, Lesbian household, between CCSF, SFSU. You're very quite, responsible, like cats. No drugs, smoking, SM, pets. (415) 820-1462

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\$450 Van Ness - Room in apartment with view and washer/ dryer. Public transit nearby. Permanent or temporary. Cat OK. Ref#4874. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$500 Inner Sunset - Cozy room in house with kitchen, large living room, common room and backyard. Washer and dryer. Public transit nearby. Permanent or temporary. Ref#4928. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$550 Mission - Share 2 1/2 Bedroom quiet, clean flat with male. Garage, no couples/ pets or smokers. (415) 430-2160 ex; 4161.

\$550 Pacific Heights - Room in with high ceiling, walk-in closet and cable TV. Large, fully equipped kitchen with gas cooking, dining room, living room with fireplace and 2.5 baths. Washer/dryer. Public transit nearby. Ref#4935. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$585 Hayes Valley - Large room. Seeking clean quite responsible mature person. Share with one man, women and cat. Rent includes basic utilities. Non-smoker, no pets, in unit laundry, near MUNI BART. (415) 553-8725.

\$600 month - Seeking responsible vegetarian female for room with a view in quiet clean house with 3 other women. Share bath with one other. Near City College, Bart, Muni, freeway. Sorry, no tobacco, hard drugs, couples, kids or pets. Call (415) 333-9242.

\$600 Sunset - Room in 4 bedroom house near beach. Clean, parking, washer/ dryer, non-smoker. Share with young professionals. (415) 759-1622.

\$625 Haight - Room with closet, bay windows and great view in flat. Hardwood floors and high ceilings throughout. Common room, split bath, backyard and deck, storage room and washer/dryer. EZ access to GG Park. Public transit nearby. Ref#4030. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$650 and up, 1000f of great units, maps and photos, give us a call or visit our web site! WWW.METRORENT.COM (415) 563-7368

\$650 Haight (Waller @ Central) to share with 30yo SM and 3 others. Deck - Yard - H/W Floors - W/D - (#27118) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$650 Western Addition - Large room in flat with hardwood floors, fireplace, washer/dryer, garden and rooftop view. Public transit nearby. Permanent or temporary. Ref#4770. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$700 North Beach - Room in flat. Furnished living room, full bath and fully equipped kitchen, gas stove, EZ access to beach, Financial District and Union Square. Public transit nearby. Ref#4940. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$700 plus utilities, 1st + 2 mo. deposit (Haight Fulton/Stanyan). Small room w/loft. 7month lease, no pets. (415) 750-9603.

\$725 INNER SUNSET (Funston @ Noriega) to share with 51yo SF and 3 others. Deck - Parking - D/W - W/D - (#27119) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$725 Outer Sunset - Room in apartment with kitchen, living room and den. Close to ocean and GG Park. Public transit nearby. Ref#4991. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$740 SF STATE/STONESTOWN (Sears Street @ Sikes) to share with 35yo GM and 3 others. Yard - H/W Floors - Parking - W/D - F/P - (#27130) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$785 NOB HILL (Clay @ Larkin) to share with 54yo SF and 3 others. Yard - H/W Floors - No drugs! Overnights are limited! (#27124) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Inner Sunset - share 2 bedroom, 1 bath flat with 1 female non-smoker. Victorian with balcony, yard, french doors! 100f available. www.metrorent.com. 415-563-7368.

\$800 Nob Hill - share 2 bedroom 1 bath apartment with 1 female non-smoker. Hardwood floors, roofdeck with excellent view, in building laundry, elevator! 100f available. www.metrorent.com. 415-563-7368.

\$800 SOUTH OF MARKET (Mariner DR. @ Gateview DR) to share with 44yo GM and 2 others. Deck - D/W - W/D - (#27125) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Sunset - Room in beautiful Victorian flat with French doors, dining room, sunroom, balcony and yard. Storage available. Off street parking. Public transit nearby. Ref#4816. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$800 TWIN PEAKS (Corbett Ave @ Hopkins/Dixie) to share with 42yo GM. Deck - D/W - W/D - F/P - (#27133) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Upper Haight - share 3 bedroom/ 1 bath condo with 2 others. Garden, deck, carpet, view, laundry, dishwasher! 100f available. www.metrorent.com. 415-563-7368.

\$800/month - 10 room Victorian near Alamo square, share with 3 professionals. Large bedroom, fireplace, private bath, sunny. House furnished, modern kitchen- much more. Must see. Call (415) 252-9620

\$840 Upper Haight - Two rooms for the price of one in sunny apartment. Bay windows, large closets. Apartment has hardwood floors and big kitchen with antique wedgewood stove. Storage available. Off street parking. Public transit nearby. Ref#4997. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$850 HAYES VALLEY/LWR HAIGHT (Fell @ Laguna) to share with 27yo SM. W/D - (#27116) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 Noe Valley (24th & Church). Great top floor flat w/deck. Victorian. Utilities included. Susanna (415) 206-1674.

\$850 SF - GWM seeks stable mature gay male to share large sunny house. Own private room. For information (415) 656-1722.

\$860 HAIGHT (Oak @ Divisadero) to share with 24yo SM and 2 others. (#27120) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 Mission, Van Ness @ 15th - Share 2 Bedroom with GWM and Pets. Call (415) 522-0620.

\$950 BERNAL HEIGHTS (Monte Cortland) to share with 31yo BIF. H/W Floors - Parking - D/W - Garage available for additional \$100. Coin-op washer/dryer in building. (#27129) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 HAYES VALLEY/LWR HAIGHT (Haight @ Laguna) to share with 35yo SF. H/W Floors - D/W - W/D - (#27127) - We have over 600 rooms! - RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$985 Noe Valley - share 2 bedroom, 1 bath duplex. Stucco duplex has hardwood, yard, deck, patio, dishwasher, excellent view of city lights! 100f available. www.metrorent.com. 415-563-7368.

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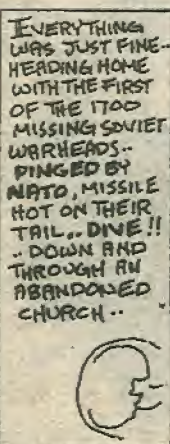
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Talent for making everyone you speak with feel special? If you are a customer service star who is poised and articulate, we've got opportunities for you! Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or email jobs@strategic-staffing.com.

RECEPTIONIST

Temporary Receptionist

For national non-profit working to eliminate domestic violence. Fun, team atmosphere. Fun, team atmosphere. Answer multiple phone lines, greet guests, various clerical tasks. EOE, POC encouraged. Available immediately. \$12/hour. Resume & cover letter to: FVPF, 383 Rhode Island St., Ste 304 SF CA 94103, fax (415) 252-8991. See www.fvpf.org or call Lupe Ceja at (415) 252-8900 Ext. 56.

RECEPTIONIST

Women's Inn, church related. 9am-5pm Sats & Suns. \$7/hour. Night Staff midnight-8am, Mon-Fri. Excellent benefits. \$7/hour. Fun staff. Fax resume to: (415) 441-7451.

RESTAURANT/BAR/CLUB

Country Club in East Bay

Exp. Cooks, food/beverage servers & seasonal lifeguards-FT & PT. Call (510) 653-6789 or Fax resume to (510) 653-8469

RESTAURANT/BAR/CLUB

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Luxury SF Hotel seeks experienced manager for plush lounge and dining room. Must rock the front of the house. Career minded only please. Contact Strategic Staffing, (415) 616-6300, fax: (415) 616-6306. Jobs@strategic-staffing.com.

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SPECIAL EVENTS STAFF

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The Party Staff (415) 273-7120, (408) 292-1155.

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RETAIL

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PT / FT at small pet store. Must be able to lift 50lbs. Apply in person, Tues-Thurs, 10 AM-7 PM, 2226 Taraval St. (at 32nd Ave.) In Sunset District

RETAIL

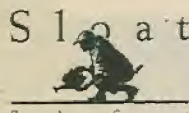
Seeking Kind

Detail Oriented person required for Customer Service, stocking & shipping mail orders. F/T, benefits (415) 564-8160.

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Sloat Garden Center is looking for exceptional people who have a passion for gardening. We offer education, horticultural training and full benefits. FT and PT positions available in SF and Marin. For more information, please contact Lee Hill, (415) 332-0657 ext. 114.



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SALES

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SALES

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SECURITY

Security Position

Popular SF dance club seeking enthusiastic people to fill security positions must be 21+, enjoy working with public, and able to work long hrs on weekends. Please Call (415) 974-1156.

SOCIAL SERVICES

SF Women Against Rape new volunteer training. Starts Feb. 20th and ends March 24th. Bilingual/bicultural especially needed (stipend avail) Women of color, immigrant women, queer women, transgendered women, elder women, young women differently abled women and working class/low income women especially needed as volunteers.

Call 415-861-2024....x 311

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Prestigious national performing arts specialists seek dynamic self-starters to manage subscription & fund-raising campaigns; including training and hiring staff, payroll. Candidates should be detailed oriented with exceptional leadership abilities & high achievers. Arts, management, or telemarketing experience a must. Immediate opportunities. High commissions with base, 401-K, vacation, paid training. FAX David Whiting @ 510-841-7711.

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Sloat



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We offer education and training in horticulture; health insurance, profit sharing, advancement opportunities, best employee discount in the industry and more.

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Global commercial real estate company needs a stellar admin asst. Must know Word, Excel, and PowerPoint. TH. \$16-\$18 hour

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Investment company seeks admin supervisor to oversee department. Must know word, Excel, and PowerPoint. Direct. \$40-\$50k.

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February to early March. Diff SF locations. Room monitor and registration. \$10 hour

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We are seeking a full-time Payroll Specialist who would be responsible for a complex payroll for 300 employees. This position requires ADP/Paynet Plus for Windows knowledge and an individual who has a flexible and adaptable personality.

The Edgewood Center offers a comprehensive benefits package for all regular employees working 20+ hrs/wk, including medical, dental, vision and alternative healthcare.

SEND RESUMES TO: EDGEWOOD CENTER HR, 1801 VICENTE ST.
SAN FRANCISCO, CA 94116; FAX (415) 566-3039;
EMAIL: JOBS@EDGEWOODCENTER.ORG
OR VISIT US ON OUR WEBSITE AT:
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\$9/hr. + \$2300

Americorps scholarship at end of service year.

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COMMUNITY!

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Full time; health benefits. Send resume:

Director, 3201 Balboa St., San Francisco, CA 94121. FAX: 415-221-8754.

E-mail: staffca@navh.org

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Get Involved and volunteer to help make a difference in your community

The California HIV/AIDS Hotline is looking for dedicated people to become HIV/STD Health Educators.

You will respond to a wide variety of calls covering HIV/AIDS related issues and concerns in English, Spanish and Filipino. Internships are also available.

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Great Opportunity!

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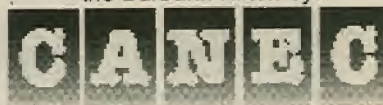
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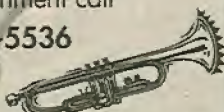
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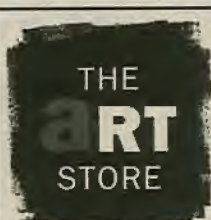


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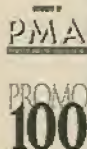
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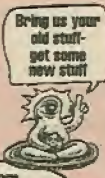


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